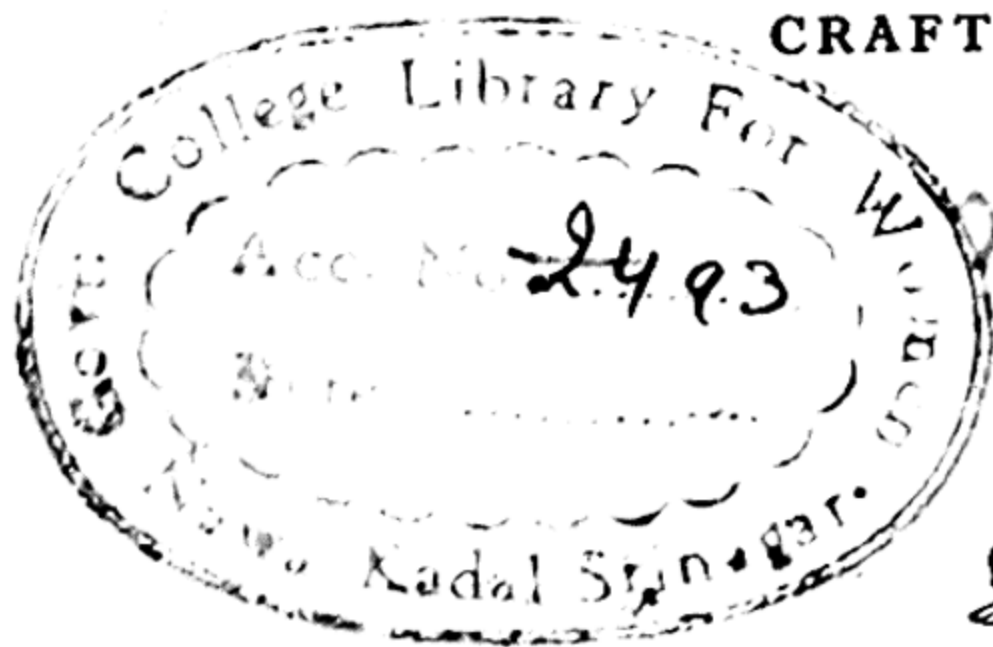


THE BIG BOOK OF

Needlecraft

A BOOK OF PRACTICAL
INFORMATION AND INTEREST FOR
THE HOME NEEDLEWOMAN
THE DRESSMAKER, THE EMBROIDERESS
THE KNITTER AND THE
CRAFTSWOMAN



ODHAMS PRESS LTD

LONG ACRE LONDON

ACKNOWLEDGEMENTS

Our thanks are due to the Singer Sewing Machine Co. for help and advice given in connection with the Sewing Machine chapter.

1/22
coll

146.4

O I N

PRINTED IN GREAT BRITAIN
BY ODHAMS (WATFORD) LTD., WATFORD
S.362.R6.Q.

THE CRAFT OF THE NEEDLE

FOR many women, to think of a needle is to conjure up visions of childhood sewing days, with painfully pricked fingers and heartrending efforts to make tiny stitches each one exactly like its neighbour. These are only the forerunners of what can be a most profitable and enjoyable pastime.

Unlike our grandmothers and great-grandmothers, who had many leisure hours in which to ply their needles, the modern woman has little time for sewing other than the very necessary repairs to the family wardrobe, but for the more ambitious and leisured there is a wide choice.

The *Big Book of Needlecraft* aims to assist needlewomen in all branches of the craft, and every process has been described and illustrated clearly, and in detail, so as to be a help to the beginner and expert alike.

Some needlewomen prefer the fascination of simple dressmaking, for in this way they can express their own personalities in the clothes they wear. Others expend their energies on the adornment of the home with new and exciting soft furnishings. The more artistic natures will choose embroidery and spend many happy hours arranging the variety of stitches in intricate patterns and gay colour schemes, whilst others will turn to the unsophisticated amusement of toy-making and felt-work.

The use of the needle extends far beyond plain sewing and embroidery, even to making of fabric as in knitting and crochet.

Weaving, as it is known today, is not in the true sense a needlecraft, but it is classed under this heading, for originally the coloured wools and silks were woven, with a needle, in intricate patterns on warp threads of coarse worsted; as in the lovely tapestries of the seventeenth century.

So many lovely pieces of needlework are spoilt with incorrect laundering and pressing that brief notes on this subject have been included.

CONTENTS

SIMPLE DRESSMAKING

| | | PAGE |
|---|-------------------------------------|------|
| <i>Cutting Patterns Page 12</i> | Block Patterns | 13 |
| | Children's Patterns | 14 |
| | Adult Patterns | 25 |
| | Skirt Blocks | 35 |
| | Sleeve Blocks | 43 |
| | Collar Patterns | 48 |
| | Altering Bought Patterns | 51 |
| <i>The Sewing Machine Page 56</i> | Types of Machine | 57 |
| | Using the Machine | 59 |
| | The Needle and Threading | 61 |
| | Sewing | 63 |
| | Cleaning and Oiling | 67 |
| | Common Causes of Machine Trouble | 70 |
| | Sewing Machine Attachments | 71 |
| | Ornamental Stitching | 74 |
| <i>Sewing Methods Page 77</i> | Equipment and Materials | 77 |
| | Style | 83 |
| | Cutting Out | 84 |
| | Order of Making Up | 86 |
| | Fitting | 88 |
| | Pressing and Shrinking | 89 |
| | Stitches | 92 |
| | Binding | 95 |
| | Disposing Fullness | 99 |
| | Making Tucks, Pleats and Darts | 101 |
| | Frills, Flounces, Flares and Godets | 104 |
| | Making Seams | 107 |
| | Openings | 113 |
| | Waistbands | 120 |
| | Pockets | 122 |
| | Collars | 126 |
| | Revers | 139 |
| | Gilets, False Fronts and Jabots | 142 |
| | Sleeves | 145 |

| | PAGE |
|---------------------------------------|------|
| <i>Sewing Methods</i> (Continued) | 148 |
| Cuff Finishes | 152 |
| Various Hems | 156 |
| Corners | 157 |
| Heading with Elastic or Tape | 158 |
| Fastenings, Buttons and Buttonholes | 162 |
| Placket Fasteners | 165 |
| Arrow Heads | |
| <i>Complete Garments</i> Page 166 | 166 |
| Making a Blouse | 171 |
| Making a Skirt | 172 |
| Making a Simple Coat | 174 |
| Coat Collar | 175 |
| Lining Coat | 177 |
| A Layette for Baby | 189 |
| Bonnets | |
| <i>Lingerie</i> Page 194 | 194 |
| Materials | 195 |
| Decorative Stitches | 199 |
| Faggoting | 200 |
| Decorative Edgings | 202 |
| Scalloping | 205 |
| Lace and Net | 209 |
| Threading Ribbons | |
| ACCESSORIES | |
| Cords, Fringes and Tassels | 211 |
| Gloves | 215 |
| Decorative and Buttoned Gloves | 225 |
| Fur-backed Gloves | 226 |
| Washing Chamois Gloves | 228 |
| Collars, Cuffs and Belts | 229 |
| Bows | 234 |
| EMBROIDERY | |
| <i>Working Principles</i> Page 236 | 237 |
| Equipment | 239 |
| Design | 245 |
| Dressing a Frame | 247 |
| Laundering and Pressing | |
| <i>Stitchery</i> Page 248 | 249 |
| Chain Stitches | 255 |
| Line Stitches | |

| | | PAGE |
|--|-----------------------------|------|
| <i>Stitchery</i> | Loop Stitches | 256 |
| <i>(Continued)</i> | Flat Stitches | 262 |
| | Knotted Stitches | 269 |
| | Insertion Stitches | 271 |
| | Raised Bands | 272 |
| | Darning | 273 |
| | The Application of Stitches | 277 |
| <i>Types of Embroidery</i> Page 278 | Couching and Laid Work | 278 |
| <i>White Work</i> Page 281 | Cut Work | 281 |
| | Drawn Thread Work | 287 |
| | Corner Motifs | 289 |
| | Drawn Fabric Work | 290 |
| | Lettering and Monograms | 296 |
| <i>Needleweaving</i> Page 298 | Method of Weaving | 299 |
| | Border Designs | 301 |
| <i>Appliqué</i> Page 303 | Historical Note | 304 |
| | Suggested Materials | 309 |
| | Appliqué Designs | 310 |
| | Patchwork | 317 |
| | Inlaid Work | 319 |
| <i>Jacobean Embroidery</i> Page 322 | Leaf Fillings | 326 |
| | Modern Trend | 330 |
| | Comparisons of Old and New | 332 |
| <i>Canvas Embroidery</i> Page 334 | Canvas Stitches | 336 |
| | Assisi Embroidery | 345 |
| <i>Quilting</i> Page 346 | Design for Quilting | 350 |
| | Method of Quilting | 353 |
| | Italian Quilting | 355 |
| | Quilted Patchwork | 355 |
| <i>Smocking</i> Page 357 | Smocking Stitches | 359 |

NEEDLE CRAFTS

| | | PAGE |
|---|----------------------------------|-----------------------|
| <i>Knitting</i> Page 370 | Principles of Knitting | 371 |
| | Casting On | 375 |
| | Stitches | 376 |
| | Grafting | 378 |
| | Decreasing; Increasing | 379 |
| | Holes and Slots | 382 |
| | Casting Off | 384 |
| | Knitting Patterns: Stocking Tops | 386 |
| | Turning a Heel | 389 |
| | Knitted Lace | 390 |
| <i>Knitted Garments</i> Page 392 | Scarf | 392 |
| | Baby's Layette | 393 |
| | Boy's Vest and Pants | 407 |
| | Girl's Knickers | 410 |
| | Lady's Vest and Panties | 410 |
| | Girl's Vest and Knickers | 412 |
| | Lady's Cardigan | 415 |
| | Classic Pullover | 417 |
| | Pullover for Boy or Girl | 419 |
| | Man's Sleeveless Pullover | 420 |
| | Lady's Gloves | 422 |
| | Lady's Ankle Socks | 423 |
| | Children's Socks | 425 |
| | Man's Ribbed Socks | 426 |
| | <i>Crochet</i> Page 428 | Principles of Crochet |
| Crochet Stitches | | 430 |
| Filet Crochet: Cheval Set | | 434 |
| The Blossom Square | | 437 |
| Medallion Mat | | 439 |
| Crochet Collar | | 443 |
| <i>Tatting</i> Page 444 | | Working Method |
| | Edging and Motif Designs | 448 |

WEAVING

| | |
|---------------------|-----|
| Table Looms | 451 |
| Setting up the Loom | 454 |

| | PAGE |
|--------------------------------|------|
| <i>Weaving</i> | 455 |
| <i>(Continued)</i> | 457 |
| Terms in Weaving | 463 |
| Preparing the Warp | 465 |
| Methods of Weaving | 468 |
| Materials | 474 |
| Brocading and Pattern Making | |
| Tapestry Weaving | |
| HOUSEHOLD NEEDLECRAFT | |
| <i>Soft</i> | 475 |
| <i>Furnishings</i> | 478 |
| Page 475 | 488 |
| To Upholster a Box | 494 |
| Loose Covers | |
| Cushions | |
| Curtains, Blinds and Pelmet | |
| <i>Rug Making</i> | 502 |
| Page 502 | 512 |
| Long Pile Rugs | 515 |
| Short Pile Rugs | 516 |
| Stitched Rugs | |
| Stitches for Rug Making | |
| <i>Renovations</i> | 522 |
| Page 522 | 530 |
| Renovations with Old Fabrics | 532 |
| Rugs and Carpets | 532 |
| Renovations with New Materials | 532 |
| Re-covering Lampshades | 535 |
| Repairing Eiderdowns | 538 |
| Mending and Reinforcing | 539 |
| Darning | 542 |
| Invisible Mending | 543 |
| Patching | 548 |
| Tapes and Loops | |
| TOY MAKING | |
| Baby's Bunny | 550 |
| A Sportsman on Skis | 553 |
| Harlequin Ball | 555 |
| A Kitten and Terrier | 556 |
| A Soft Doll | 560 |
| A Nigger Doll | 563 |
| A Glove Puppet | 564 |
| A Little Girl | 569 |
| INDEX | 574 |

LIST OF PLATES

| | <i>facing page</i> |
|---|------------------------|
| DRESSMAKING. Tucks, Cross Tucks, Shirring, Frills, Fag- goting, Scallops, Arrow Heads, Lace, Net Appliqué | 224 |
| ACCESSORIES. Fluted Collar, Clerical Collar, Corselette Belt, Gloves | 225 |
| WHITE WORK. Renaissance Border, Broderie Anglaise | 256 |
| Corner Motif, Drawn Thread Work, Drawn Fabric Work | 257 |
| APPLIQUÉ. Hemmed Appliqué Panel, Patchwork Appliqué Cushion | 320 |
| JACOBAN EMBROIDERY. Portion of 17th-century Hanging | 321 |
| CANVAS EMBROIDERY. Cushion in Cross Stitch. Design in Florentine Embroidery | 352 |
| CROSS STITCH, QUILTING AND SMOCKING. Early English Sampler, Smocked Border, Quilted Evening Bag, Italian Quilted Sachet | 353 |
| KNITTING. Baby's Layette. Shawl, Leggings, Dress, Matinée Coat, Bonnet, Bootees, Mitts, Vests and Pilch | 384 |
| Underwear. Lady's Vest and Panties. Girl's Vest and Panties. Schoolgirl's Knickers. Boy's Vest and Pants. | 385 |
| Jumpers and Socks. Lady's Cardigan. Lady's Jumper. Man's Pullover. Boy's or Girl's Sweater. Lady's Gloves and Ankle Socks. Man's Socks. Children's Socks | 416 |
| Knitted Lace Edgings. Tatting Edgings and Motifs | 417 |
| CROCHET. Cheval Set, Nightdress Yoke, Medallion Motif Mat, Collar | 480 |
| WEAVING. Honeysuckle Design. Plaid with Fancy Yarns, Cotton and Cord Stripes, Tweed | 481 |
| RUGS. Long-pile Rug, Rug in Knitting Stitch. Sampler of Rug Stitches | 512 |
| TOYS. Little Girl Doll, Soft Doll, Glove Puppet, Terrier | 513 |

Simple Dressmaking

THE DESIRE to make clothes comes to most women at some time in their lives, for there are few to-day who do not take an interest in their appearance. This desire is frequently inspired by the wish for something really exclusive and smart but which is so expensive that it is beyond the purse of the average woman. These lovely garments are to be seen daily, in the shops, and in fashion papers, at the films or theatre. With a little skill they can be copied easily and made much more cheaply. With dressmaking knowledge really good remnant bargains can be put to good use for many purposes.

CUTTING PATTERNS

IN THESE days when expertly-cut paper patterns are to be obtained from any good shop, it may appear unnecessary to know how to make patterns for oneself. Two considerations, however, make it worth while. First, the person who has studied the proportions of the figure sufficiently to produce a good, simple garment pattern, is better able to criticize and to make full use of bought patterns. Secondly, the really first-class patterns are expensive and each one serves for one occasion only, unless the worker has enough knowledge to make alterations without spoiling the shape. The mother of a family who knows the general principles of garment-cutting can make the utmost use of oddments of material, or of large garments ready to be cut down, if she is able to make her own patterns.

In spite of the enormous variety of styles which shop windows display, there are really only a few fundamental patterns. These are constructed according to actual measurements taken from the intended wearer of the garment, and on these block patterns many adaptations may be made, according to the taste and skill of the worker. The most important block patterns are given in this chapter, and some of their possible developments are indicated.

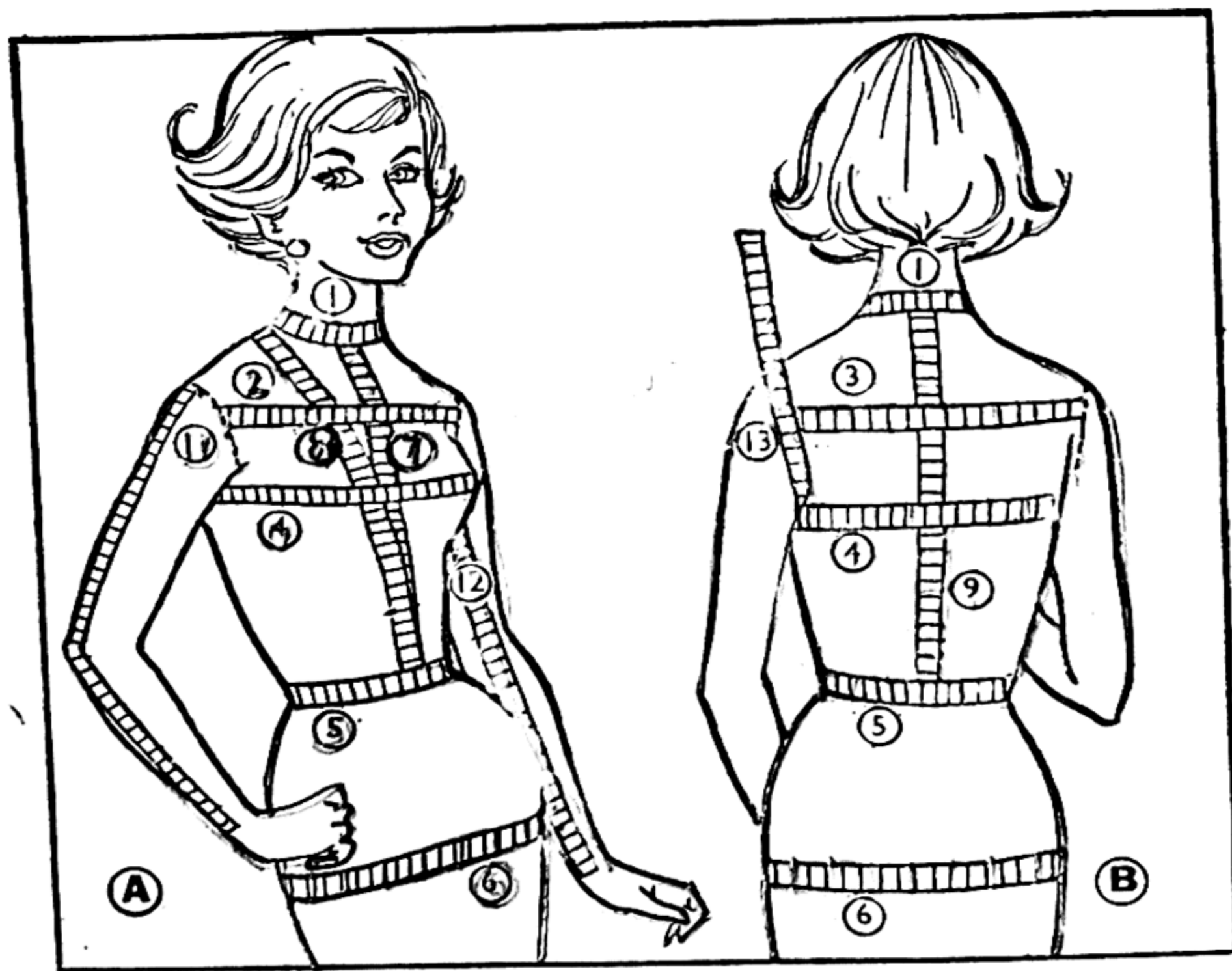
The patterns shown are constructed according to the simple but definite proportions of the human body. The relative proportions vary according to age, as a child's pattern is not precisely a small copy of a woman's. A child requires a greater proportion in relation of width to length than a woman. Also various outsize figures and very small figures have measurements which are other than standard proportions.

BLOCK PATTERNS

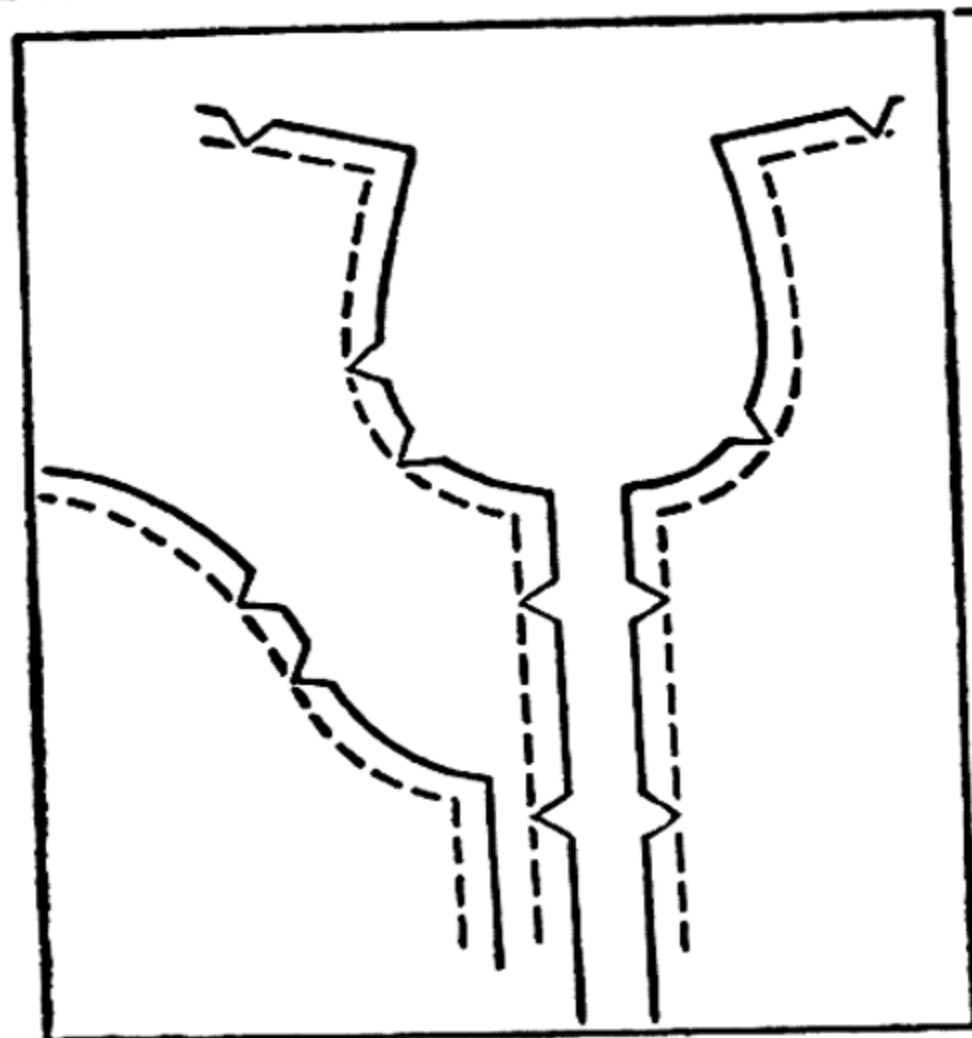
In constructing the block patterns, only one measurement of length and one of width will be required for a normal figure, as all other measurements are proportionate. When making the patterns, a number of additional measurements may be needed to make adaptations of style.

Measurements. These must be taken accurately. [1]A and B show how to obtain the most important measurements.

1. Neck width.
2. Chest width.
3. Back width.
4. Bust width (all round under arms at widest part of chest).
5. Waist.
6. Hip measurement (in adults 7 or 8 ins. below waist).
7. Front length.
8. Shoulder to waist.
9. Back length.
10. Waist to knee (not shown). Measure with leg bent.
11. Outside arm length (taken with elbow bent).
12. Inside arm length (taken with elbow straight).
13. Armhole measure.



[1] This illustration shows the measurements needed before a working pattern can be constructed. They must be taken accurately.



[2] *Seams, notched in corresponding places, will be helpful when making up.*

When taking measurements into the waistline, tie a tape firmly round the waist as a guide.

In the actual construction of the patterns, no allowance is made for turnings. These are added to the blocks and adaptations; allow for seams $\frac{1}{2}$ to $\frac{3}{4}$ in. and for hems 2 to 3 ins. It is helpful when making up if the seams are notched in corresponding places [2]. The grain of the fabric should be indicated; that is, the line of the pattern to be placed on the straight weave of the material or the line of the cross. When adaptations are made and the patterns are cut into small pieces, it will be found

helpful if there is an indication how to place the pieces on the material.

In the making of adaptations, whether for children or grown-ups, the same rules apply, providing the correct block pattern is used for the appropriate size. Children's clothes are the most simple.

CHILDREN'S PATTERNS

The patterns shown in the illustrations are drawn to scale, so they should be simple to follow.

Magyar Style. This is very simple and especially suitable for children's garments. The front and back are similar, except for the back neck line, which is higher than the front.

Frock. [4]1 Measurements required—length from shoulder to knee AB (divide this length into quarters by folding); width of quarter bust.

AC = bust line. CD = quarter width of bust. EH = width at hem (half bust measurement).

The neck should be higher at the back than at the front. $AB = AM$.

For freedom of movement, add 1 in. to quarter bust measurement. $DP = 1$ in.

The curve under the arm at K may be as deep as required.

KY must = LE to avoid side seams sagging.

Nightdress. [4]2 The pattern may be adapted for a nightdress by increasing the size of the neck, and adding greater width at CDP .

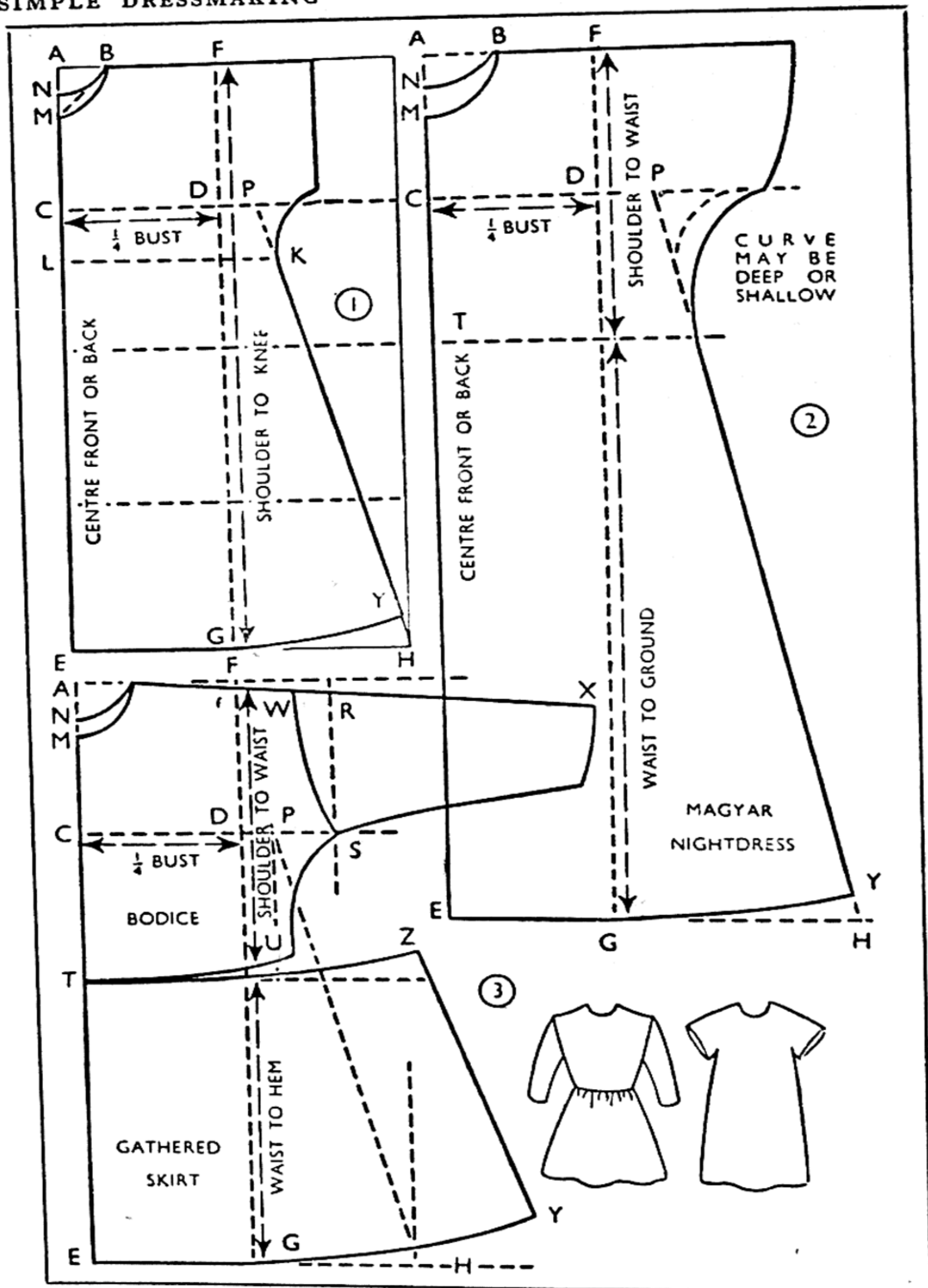
FG = shoulder to ground.

GH = may be any width greater than EG .

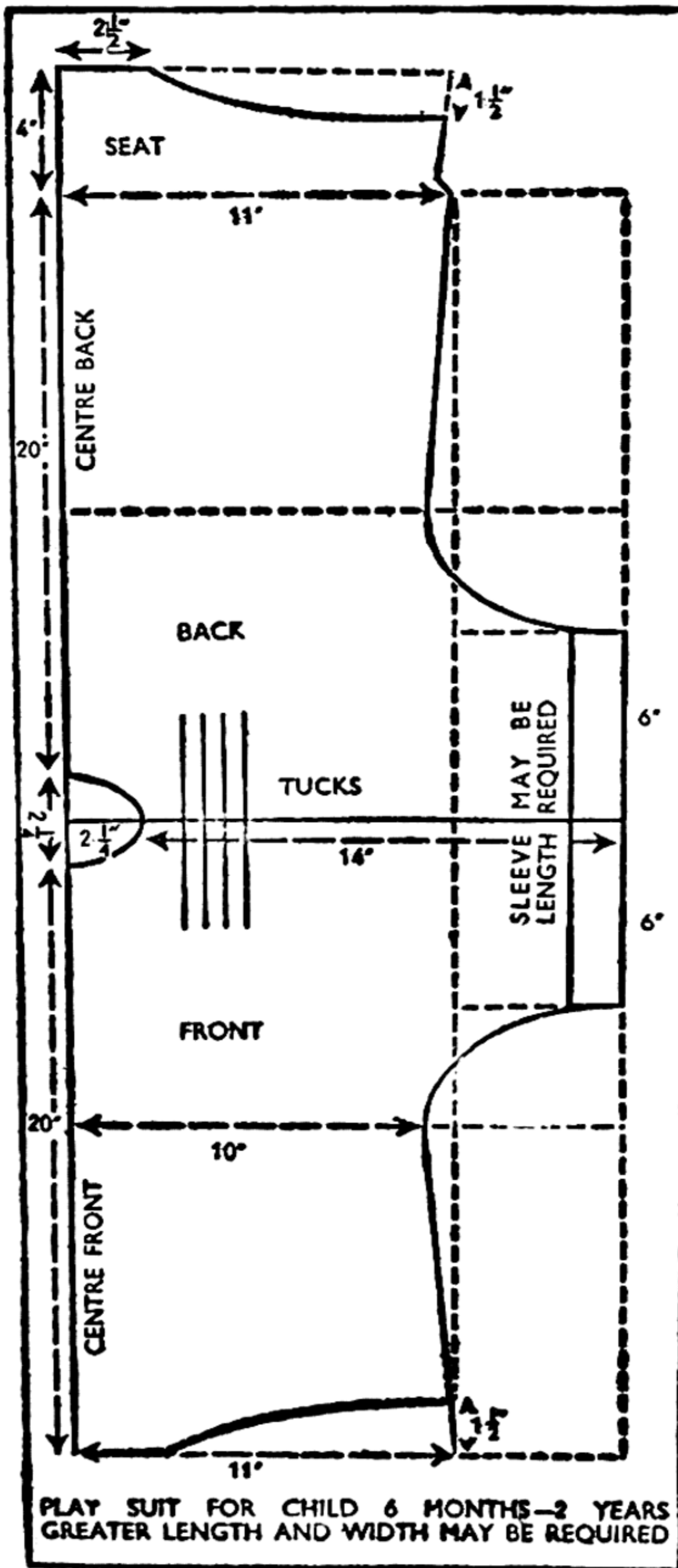


[3] *These charming garments for children of all ages can be made from the patterns described in this section. Variations can be devised on these patterns.*

SIMPLE DRESSMAKING



[4] These Magyar patterns are drawn to scale, so they will be easy to follow.



Bodice. For a bodice with long sleeves and a separate skirt [3]3, the same basic pattern is used.

Measure from F to $f = \frac{1}{2}$ in., and draw through Bfx for sleeve length.

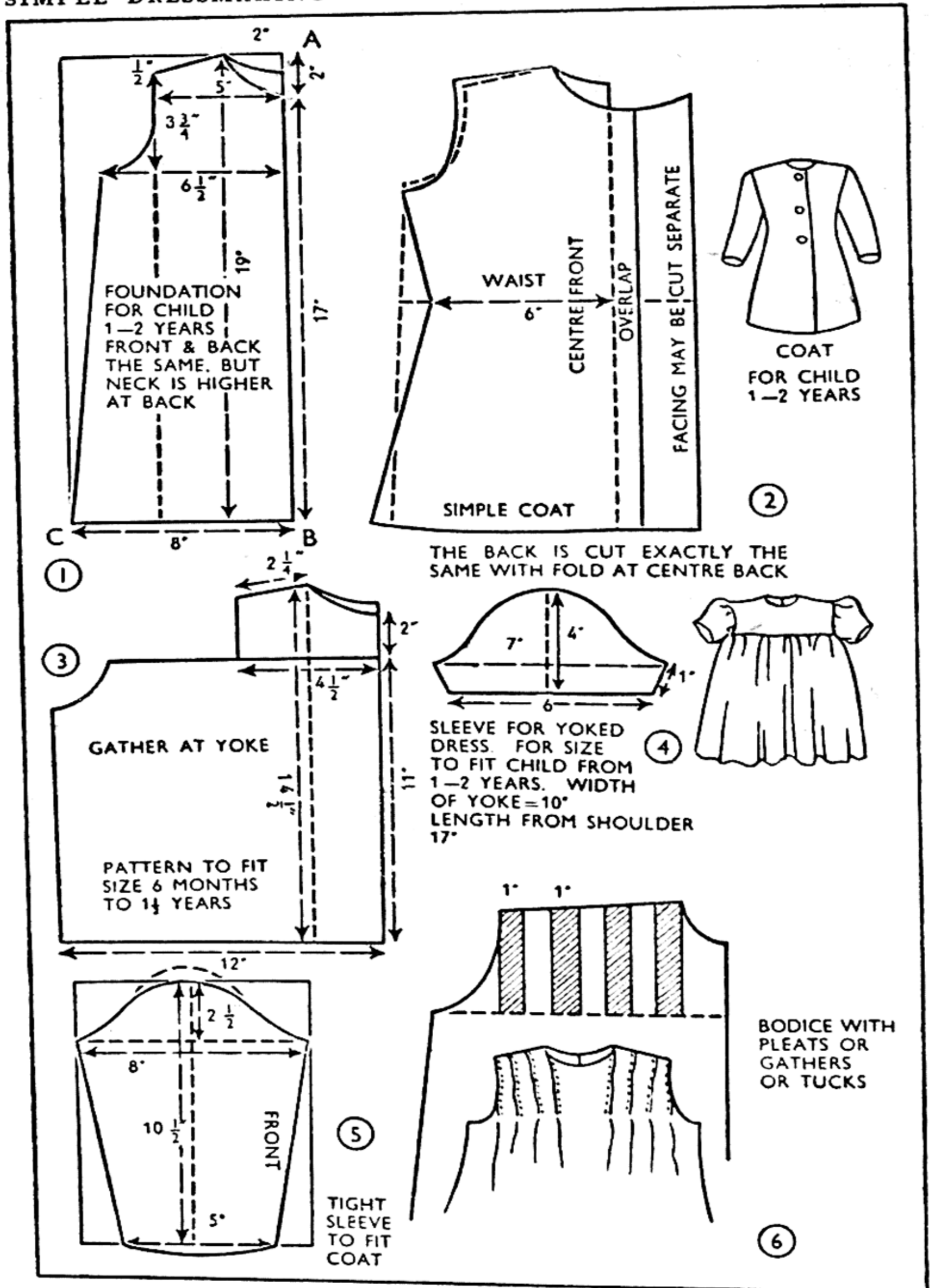
AT = front length to waist (about half of garment length for small child).
TU = waist measurement = CP plus 1 in. (curve at side to avoid sagging).
 $fw = 2$ ins., $DS = 3$ ins.

Join us with curved line for side seam of bodice. The skirt may be any width, and cut on the straight or shaped. For gathers, allow twice the bust measurement. For pleats, allow three times the bust measurement. For a shaped skirt, the greater the slope at the side seams, the deeper the curve at waist and hem. $ZY = TE$.

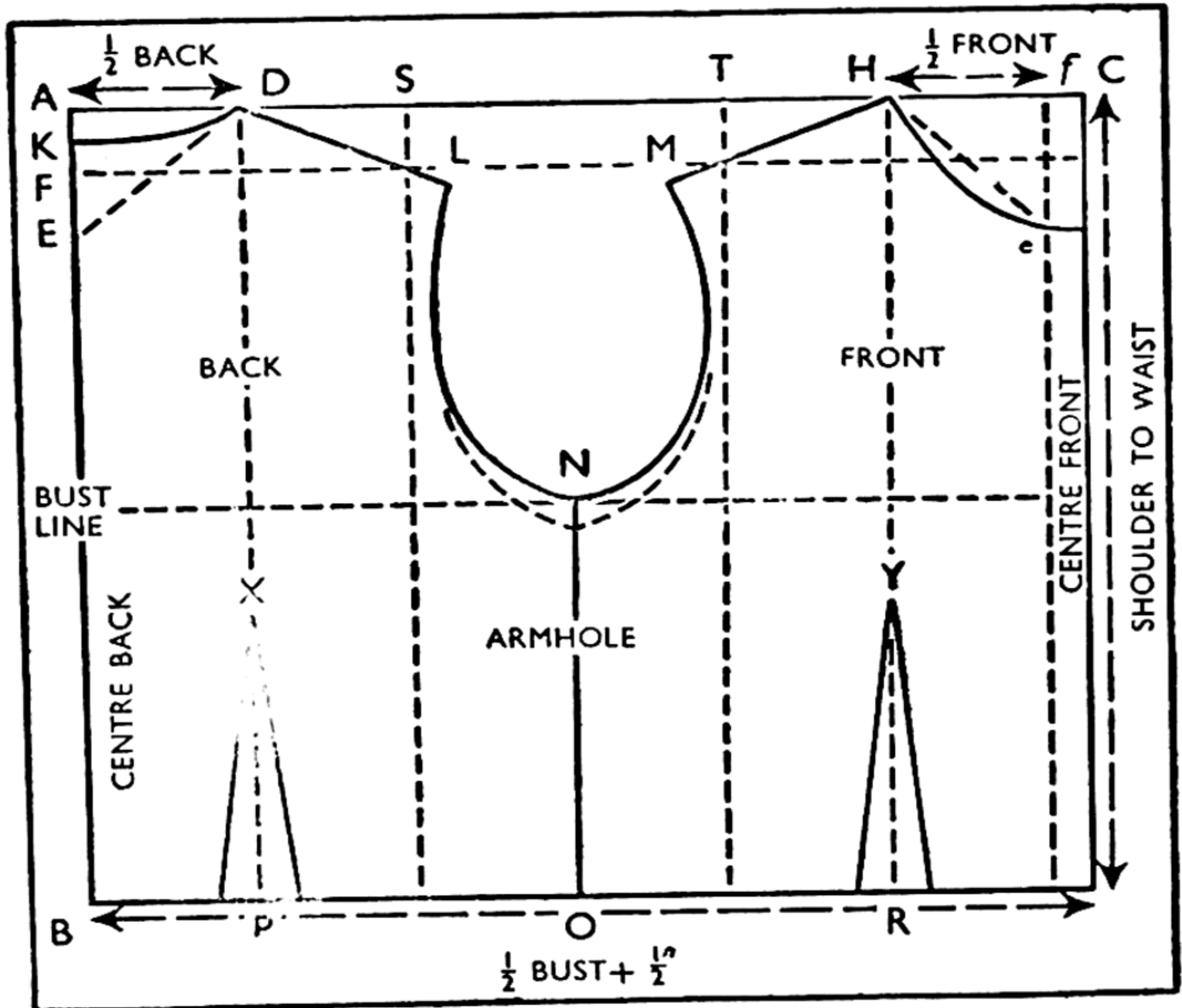
Play Suit [5] for a child 6 months to 2 years old.

[5] An ideal pattern for a play suit which can be made for a small child of six months to two years.

SIMPLE DRESSMAKING



[6] A simple block pattern adapted for all types of children's garments.



[7] This bodice block is for a child of about eight years of age. The construction is very simple and the back and front sections are similar.

This diagram shows clearly how to construct the pattern which is cut on a magyar style. The sleeve length is cut as required, the back or front neck can be slit for the opening.

Simple Block. Child size 1 to 2 years.

This pattern [6]1 may be adapted for coats, simple dresses or undergarments.

Measurements. Length from shoulder to hem = 19 ins. = AB. Width of bust = 26 ins. Width of skirt = 8 ins. = CB.

The block is the same, back and front, but the back neck is higher than the front neck. The coat adapted from this block [6]2 has a shaped waistline, the waist measurement being about half of the whole length, and slightly less than the bust measurement. The lap-over is added down the front for fastening. The sleeve can be made plain or with a built-up shoulder shown by the curved, dotted line [6]5.

The dress [6]4 with the yoke and gathered skirt is based on the same block [6]3 for a size aged 6 months to $1\frac{1}{2}$ years. The skirt is cut wider to allow for gathers. The adaptation for a tucked or pleated yoke has extra width on the shoulder, allowed for as shown in [6]6, each pleat is 1 in. wide; this extra fullness may be tucked or gathered as desired.

Child's Bodice Block. About 8 years of age.

Measurements (approximate). Chest = 23 ins. Length (shoulder to waist) = 10 ins. Waist = 22 ins.

The proportions [7] are simple and the back and front sections are similar, but $\frac{1}{2}$ in. is added to the front section, for freedom of movement.

AC = half bust measurement plus $\frac{1}{2}$ in. AS = one-third of half bust measurement. ST = one-third of half bust measurement. TC = one-third of half bust measurement plus $\frac{1}{2}$ in. AB = length from shoulder to waist.

Divide this line in half to give bust line.

The armhole LNM is usually deep enough, but may be cut lower, as shown by the dotted line.

The neckline at the front is almost as deep as it is wide.

Hf = half front section. He = Hf. AD = half back section.

The shoulder line is about half this depth from AC. AE = Hf.

AF = half AE = shoulder line. AK = half AF = depth of neckline at back. HM = DL length of shoulder. NO = side seam, a central line dividing the armhole section.

The small darts at the waistline may be used if a very tightly-fitting bodice is required. They are $\frac{1}{2}$ in. wide at waist and $3\frac{1}{2}$ ins. deep.

Gym Tunic. Adaptation of the bodice block.

This is clearly shown in [8]1, the dotted lines ABCDE represent the outline of the block. The armhole is deepened and the shoulder width made narrower at the neck. The back yoke may be made deeper, if wished, as shown by the shaded portion of [8]2.

HK the edge of yoke is quarter bust size. KL extension for skirt. FJ quarter skirt width.

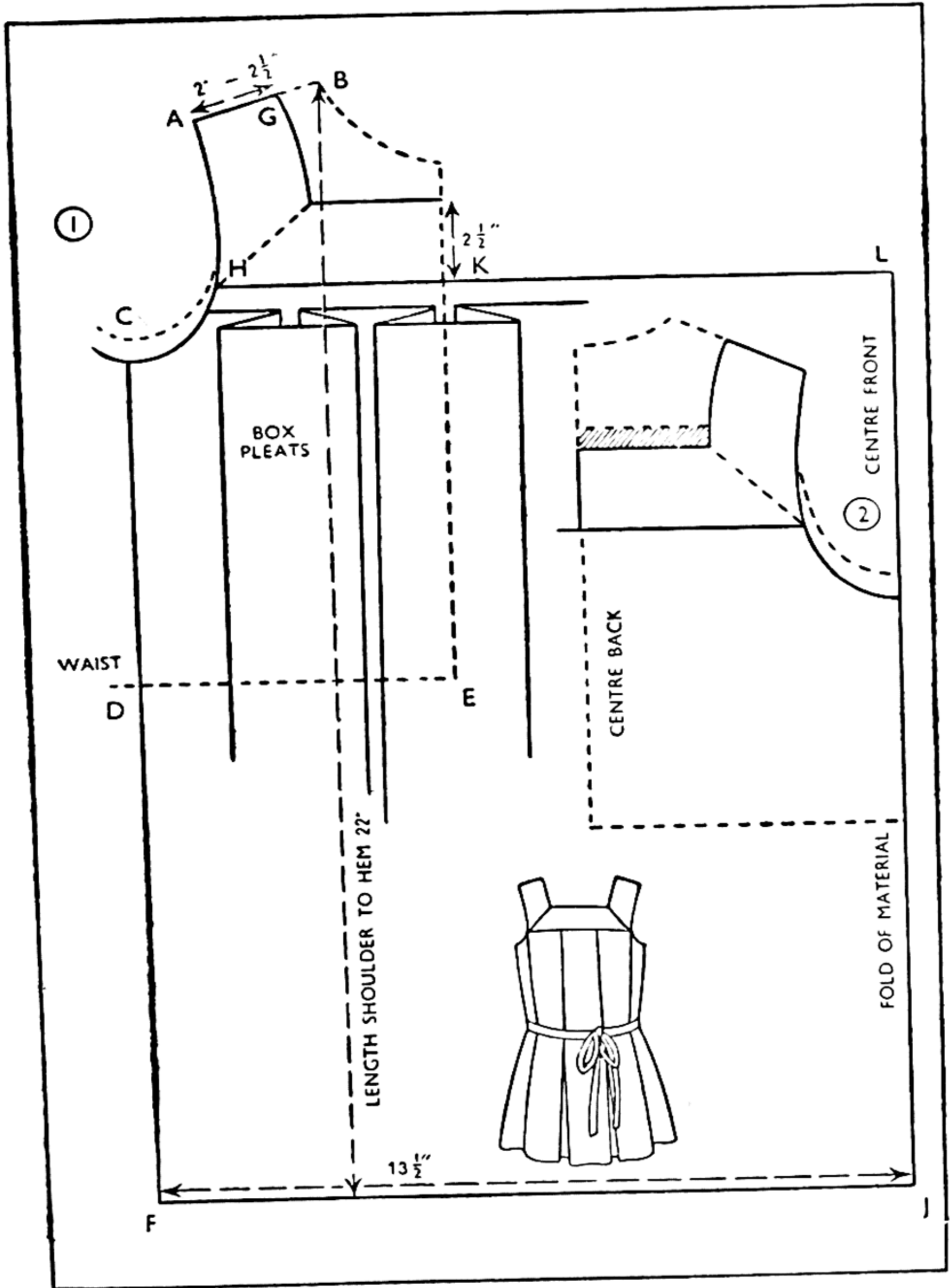
The skirt is arranged in the yoke in three box pleats back and front, both are cut in the same way.

Boy's Trousers or Knickers. Simply constructed.

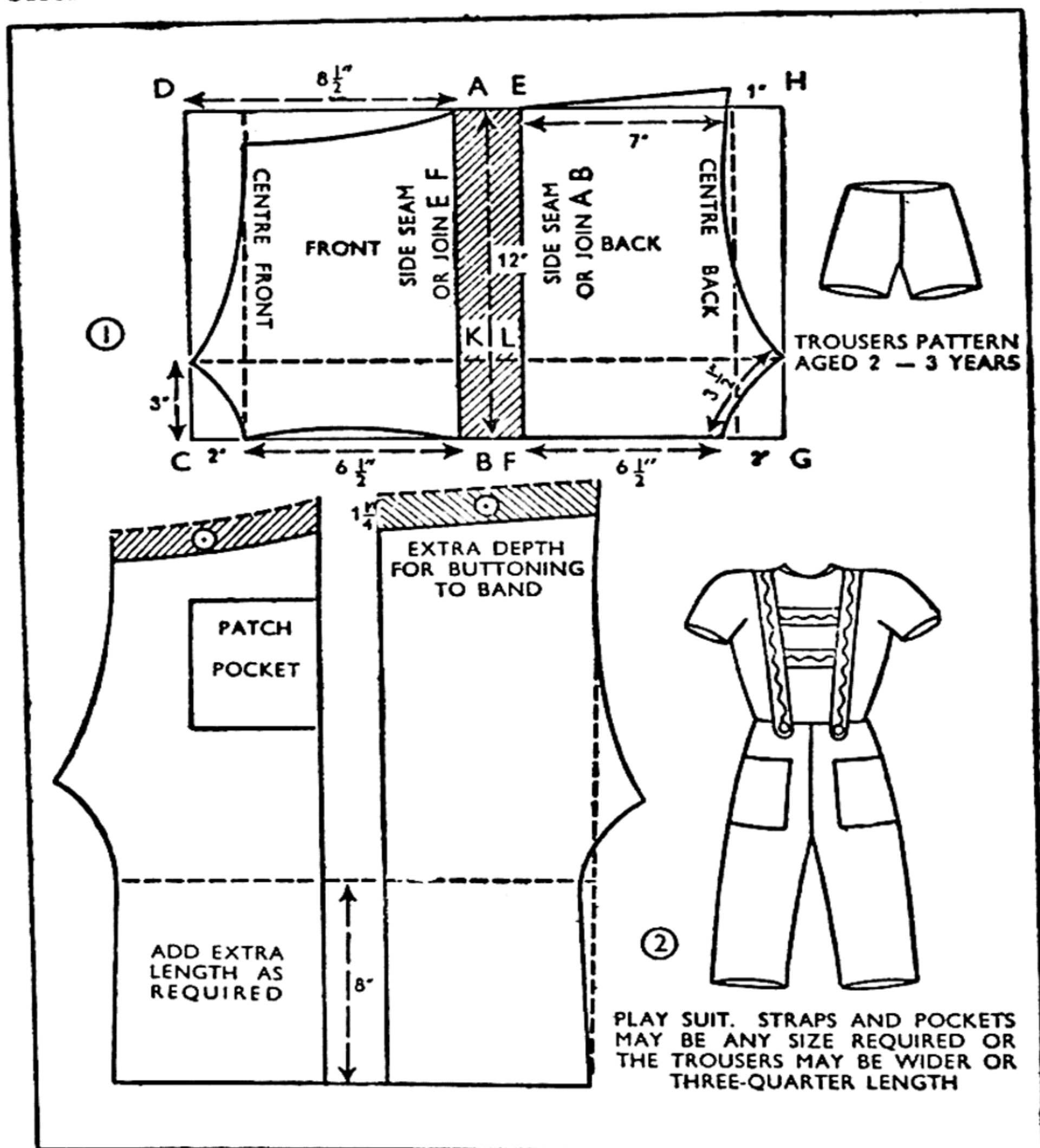
The block pattern, shown [9]1, has measurements suitable for a child of 2-3 years of age, but the style may be adapted to fit an older child up to about 8 years of age.

Measurements. Length from waist to knee = 12 ins. Waist measurement = 27 ins. Waist to seat = 9 ins.

AB = 12 ins. side front, EF = 12 ins. = side back. AK = waist to seat front, EL = waist to seat back. AD = half width of trousers front. EH = half width of trousers back. Complete rectangles ABCD and EFGH, and draw in the rest of the pattern, as shown.



[8] The gym tunic yoke is an adaptation of bodice block shown on page 19.
The skirt has box pleats back and front and is sewn to the yoke.



[9] *Play trousers, pyjamas or sleeping suits any size required can be constructed from this pattern. It can also be adapted for girls' knickers.*

From this pattern, play trousers, pyjamas or sleeping suits [10] can be constructed, and the length of leg may be varied as required [9]2. The same pattern would be suitable for girls' knickers and may be cut without a side seam, by placing AB to EF, or by allowing extra width at the side seam, as shown in the shaded portion of [9]1 and by inserting elastic at the waistline and the knee.

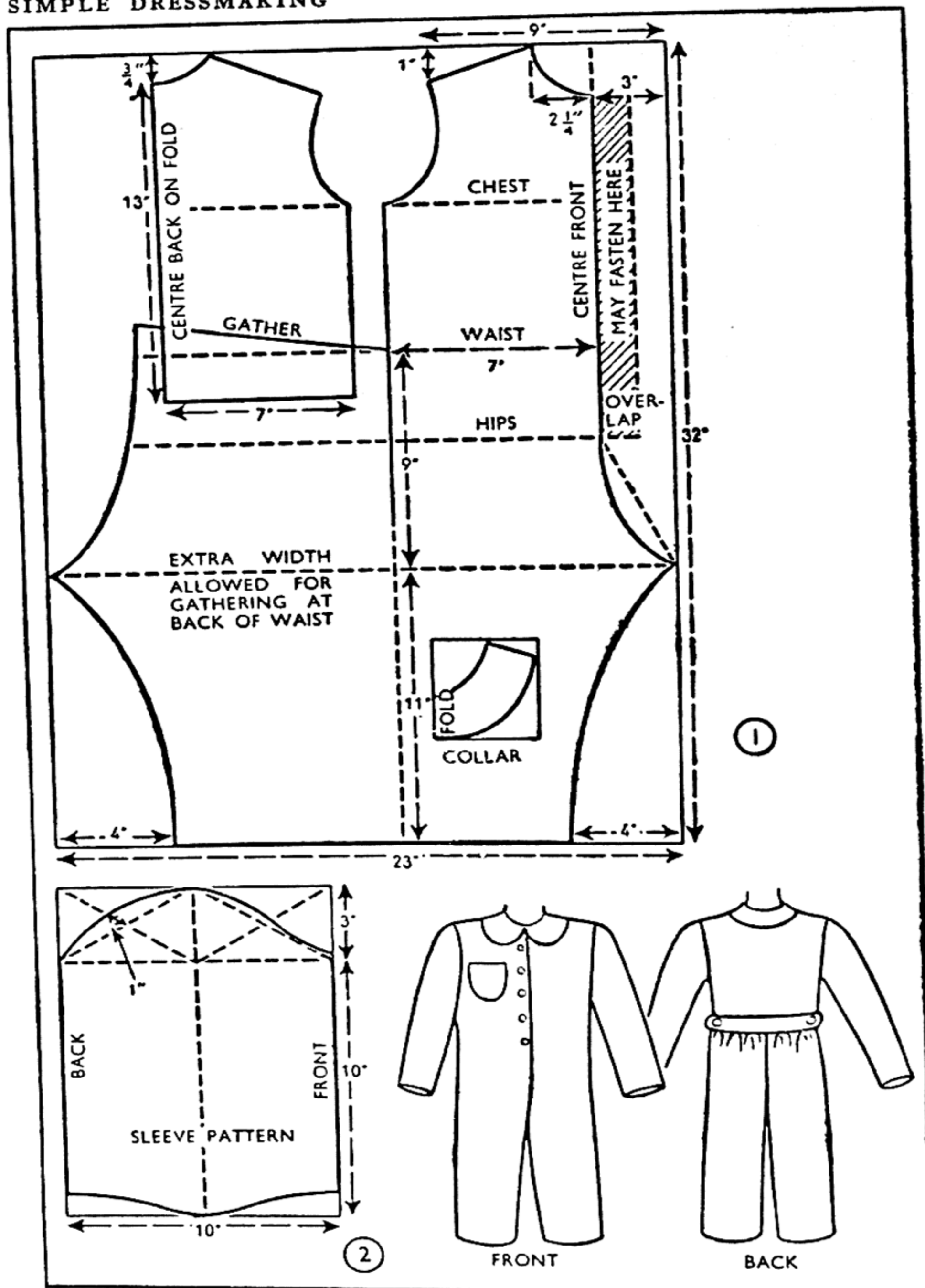
Sleeping Suit. This is constructed by using the bodice block and trouser block together. [11]1 shows clearly how they are placed together at the front waist and the extra width needed on the back for a simple suit for a 4-year-old. The garment may fasten down the back, or down the front, but in either case use extra material for the overlap, which must be allowed on the block pattern as shown by the shading. The sleeve is a simple one-piece pattern cut as shown in [11]2.

These patterns can be adapted in many ways to make more elaborate garments for children of all ages. Once the art of drawing and cutting patterns has been mastered there is no end to their possibilities.

It is amazing what a difference the addition of a collar will make, or even the change of a neck line.



[10] *The pattern used for the little girl's nightdress is magyar, her tiny brother's sleeping suit is described on this page.*



[11] This sleeping suit is constructed from both the bodice and trouser block.

ADULT PATTERNS

Woman's Bodice Blocks. These are built up on the same basis as children's patterns, but naturally they must be made to fit more developed figures.

Measurements. These vary with each figure—see page 13 on taking measurements—the average proportions are approximately:—

Bust = 34 ins. Waist = 28 ins. Hips = 37 ins. Neck to waist, back = $15\frac{1}{4}$ ins. Waist to hips = 7 ins.

The pattern [12] is divided into these sections, back, armhole, and front; the armhole section is one-third of half bust size, the back is $\frac{1}{2}$ in. wider than the armhole, and the front is 1 in. wider than the back. It is a good plan to indicate these sections by folding the paper.

AF = half bust measurements, plus $1\frac{1}{2}$ ins. AT = one-third of half bust, plus $\frac{1}{2}$ in. TU = one-third of half bust. UF = one-third of half bust, plus 1 in. AB = neck to waist, back.

AC = half AB = bust line

AD = half AC = chest line

AE = half AD = shoulder line

AG = half back neckline.

} These lines can be indicated by folds.

The width of neck at back and front is one-third of the section, plus the extra $\frac{1}{2}$ in. or inch already added.

gG = one-third of gT. Hh = one-third of Uh.

HF = FV. Join HV and draw curve for front neck. GK = back shoulder length. Join H to K and mark off front shoulder length HL.

The shoulder lines may be raised $\frac{1}{2}$ in. to $\frac{3}{4}$ in. at K and L, to allow for a squared padded shoulder line, as desired.

s is the halfway division of the armhole section.

M is 1 in. from s towards back armhole. This line is carried straight down to N at the waistline.

MN = side seam. VO = neck to waist front. OX and BW = waist to hips.

Join BN and NO for waist line.

In order to get the correct width on the hips, extra material must be added both sides of the line NP at P. Measure WPZ and find out how much extra is needed, to make correct width for half hip measurement.

Add an equal amount to each side of P, and join N to N1 and N to N2. The dotted lines show a slightly shaped waist.

Woman's Fitted Bodice. The foundation block [13] is the same as for the previous bodice, but darts are made at the waist and, to ensure a smooth fitting bust line, a shoulder dart is introduced. For bust measurements over 36 ins. it is advisable always to have a darted shoulder line; the greater the bust measurement, the wider the dart.

SIMPLE DRESSMAKING

The Shoulder Dart. On the shoulder line HK mark off, $Hh = 2\frac{1}{4}$ ins., and $hl = 1\frac{1}{2}$ ins. for normal bust measurement.

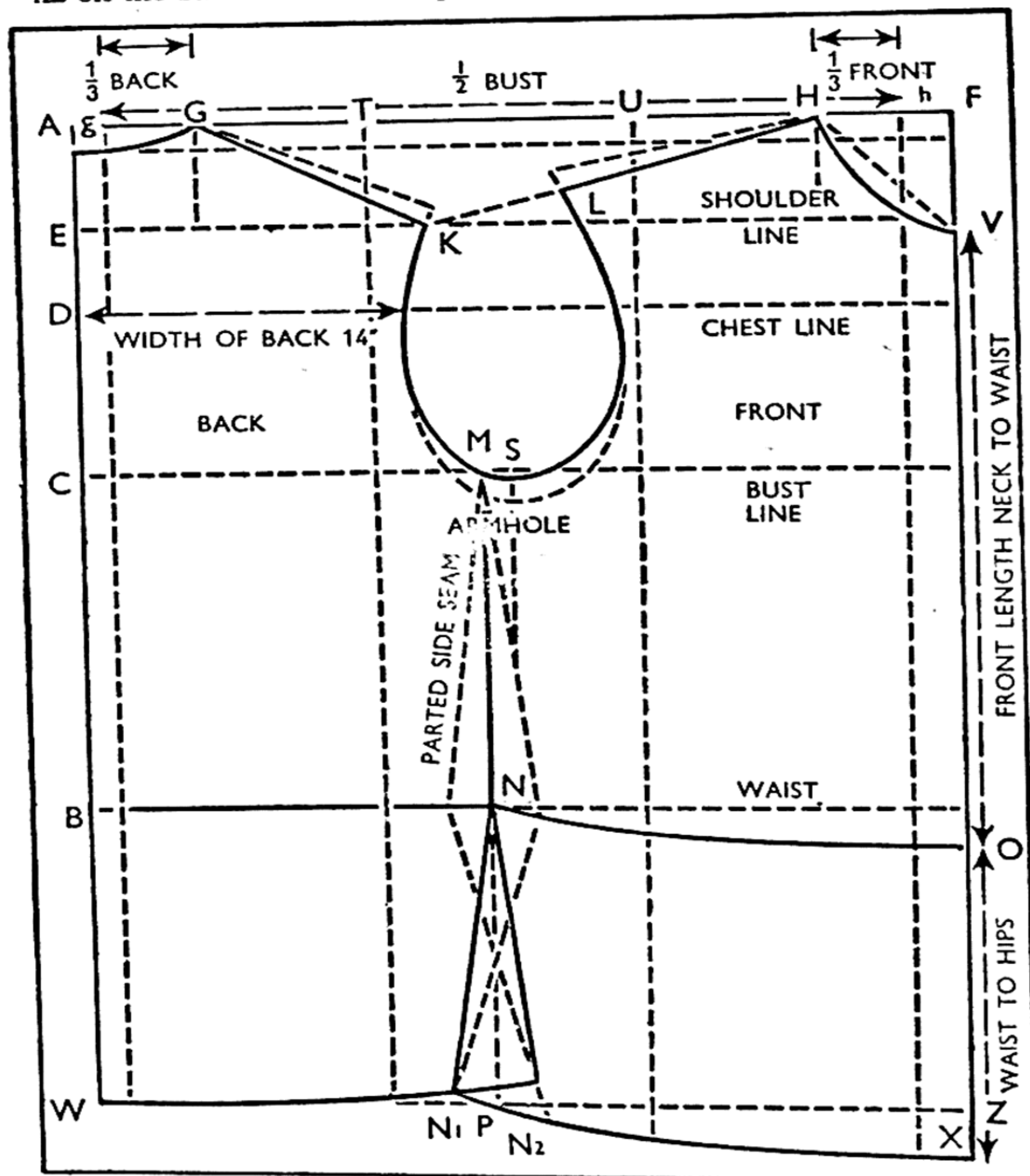
On the bust line, measure off b to $cl = 4$ ins.

Join cl to h and cl to l , extending to k so that $clh = cll$.

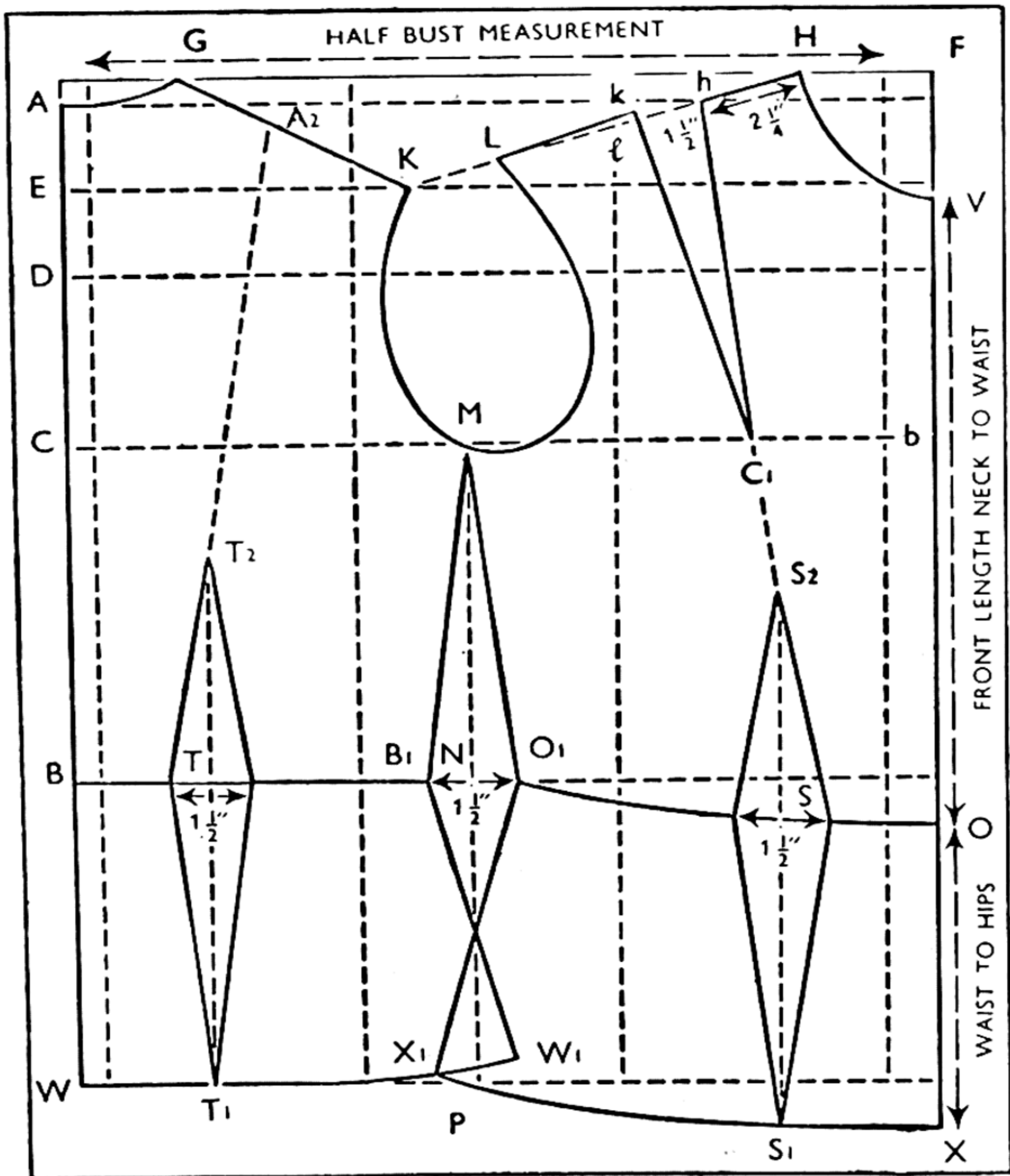
Join kl , which = shoulder width less $2\frac{1}{2}$ ins.

$Hh kl$ = back shoulder width, excluding dart and minus $\frac{1}{4}$ in.

A2 on the back shoulder is $2\frac{1}{4}$ ins. from G.



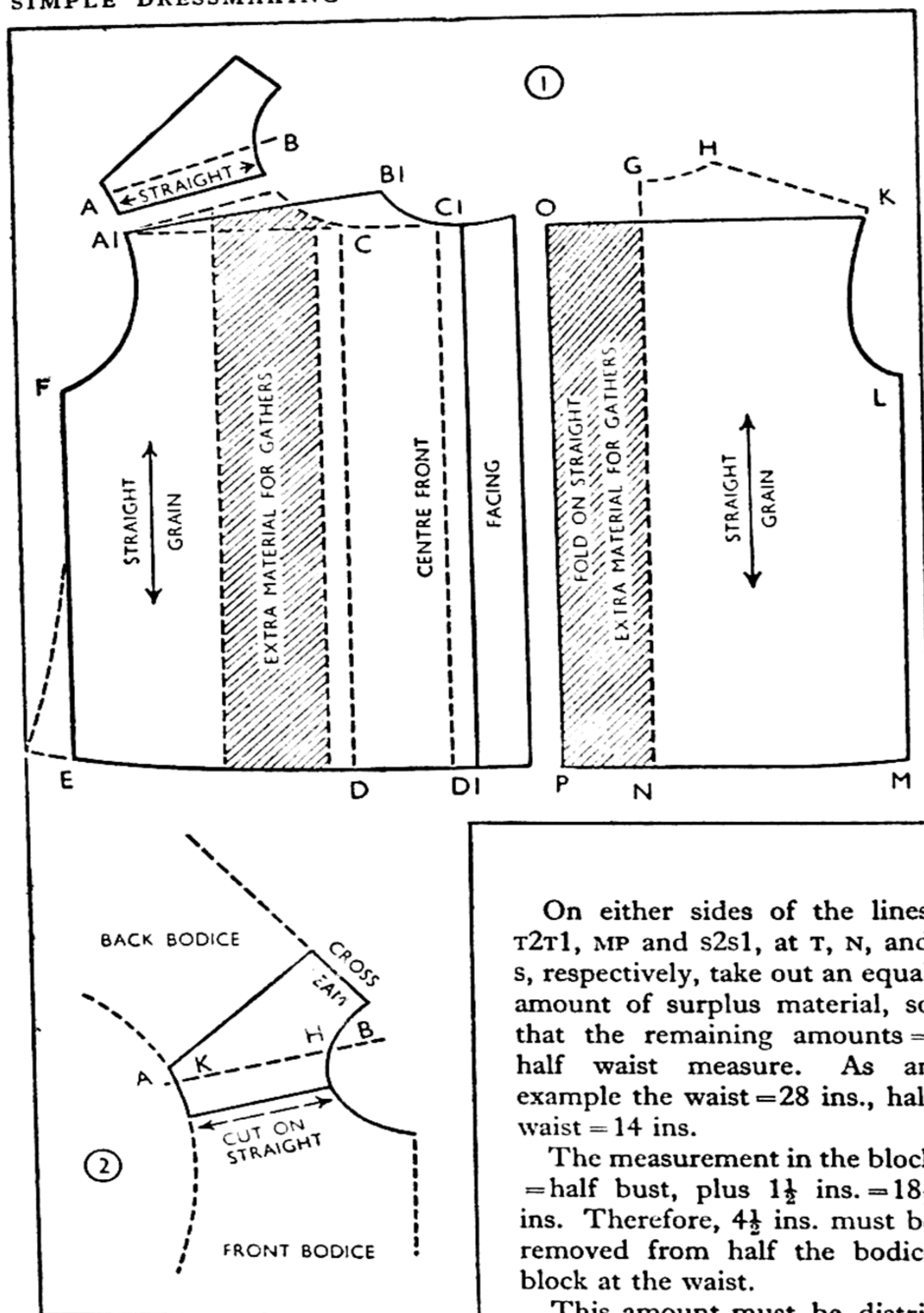
[12] A woman's bodice block is built up on the same basis as a child's.



[13] *Shoulder and waist darts make for a smooth-fitting bust line.*

To make the bodice fit tightly at the waist, darts must be made at both side seams and on either side of the centre front and centre back.

Divide the back waist into three equal parts, $BT = \text{one-third } BN$. Divide the front waist similarly and drop vertical lines at T and S to the hip line at T_1 and S_1 , extending the vertical above the waist to T_2 and S_2 , about $3\frac{1}{2}$ to $4\frac{1}{2}$ ins. above the waist line (on no account must this measurement come above the point of the bust).

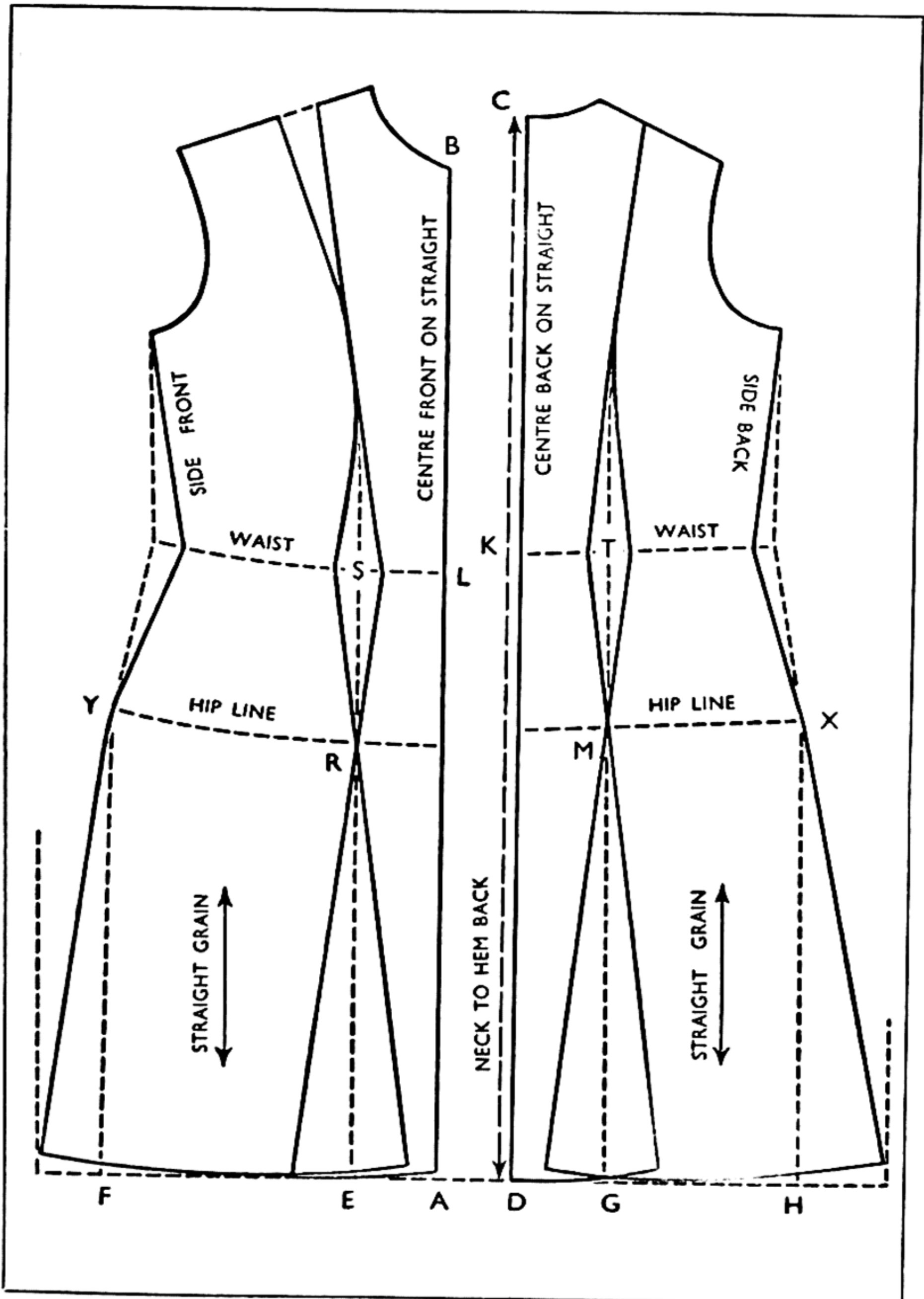


[14] A shirt blouse pattern.

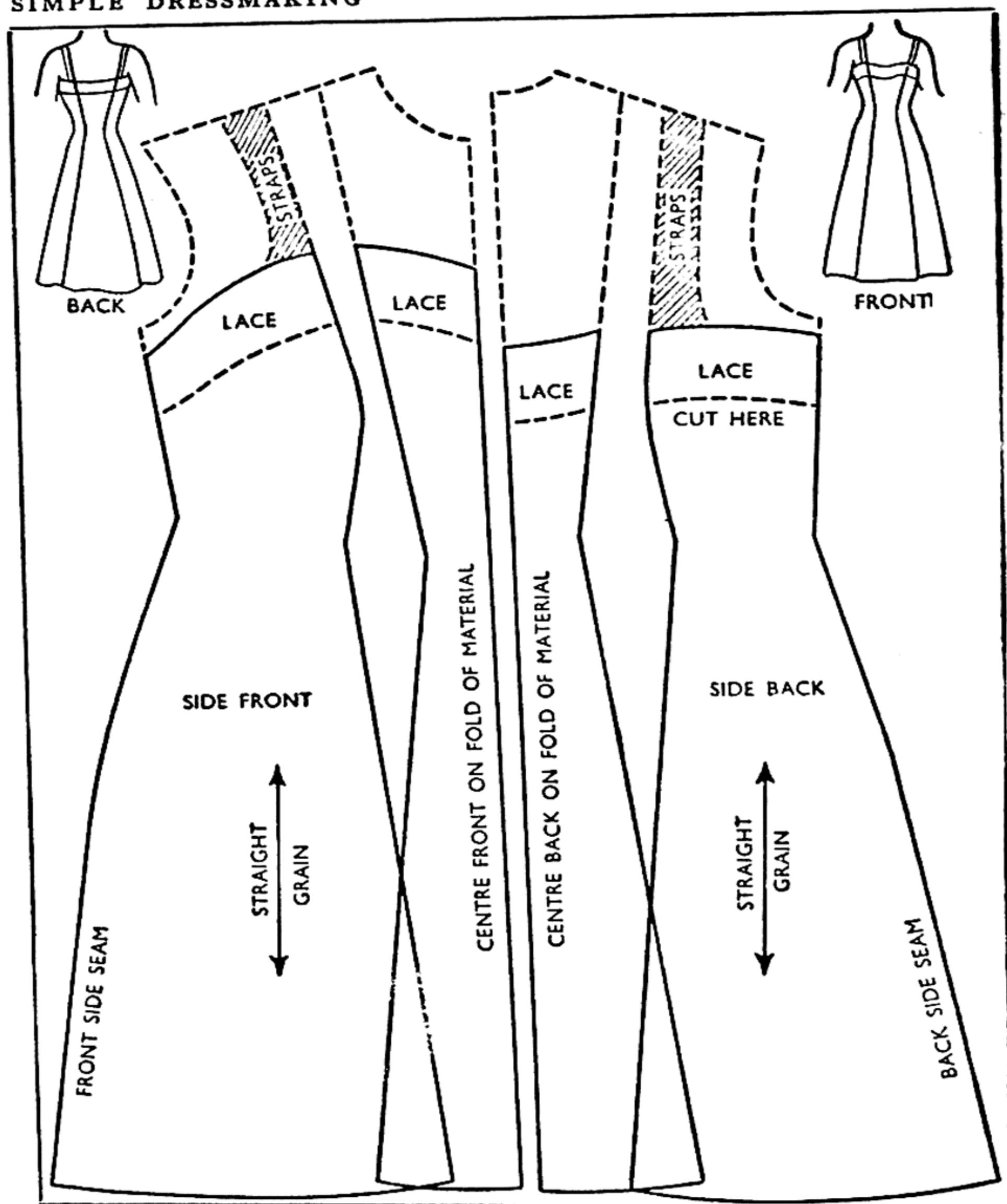
On either sides of the lines $\tau_2\tau_1$, MP and s_2s_1 , at τ , N , and s , respectively, take out an equal amount of surplus material, so that the remaining amounts = half waist measure. As an example the waist = 28 ins., half waist = 14 ins.

The measurement in the block = half bust, plus $1\frac{1}{2}$ ins. = $18\frac{1}{2}$ ins. Therefore, $4\frac{1}{2}$ ins. must be removed from half the bodice block at the waist.

This amount must be distributed evenly at τ , N , and s .



[15] The fitted bodice block is used as a foundation on which to build the princess style pattern. Additional measurements needed for this are the length from neck to hem back and front.



[16] *Pattern of princess petticoat. Straps may be included in cutting, as shading, or they can be sewn on separately.*

One-third of $4\frac{1}{2}$ ins. = $1\frac{1}{2}$ ins., so that on either side of the points T, N, and S $\frac{3}{4}$ in. must be measured.

Join these points on hip line and below bust line, and at the side seams, as indicated in [13].

Many different styles can be adapted from these blocks.

Shirt Blouse (adaptation). This is based on the ordinary bodice block; it has a small shoulder yoke and gathers back and front [14]1. The amount of material added for gathers and the depth of shoulder yoke may be varied, as required. The dotted lines show the original blocks A, B, C, D, E, and F the front, and G, H, K, L, M, and N the back, and the added widths are shaded. The front pattern is slit down from shoulder to waist and a gap is left between the two pieces to allow for the extra width, moving the front as shown by c1 and d1. One inch is added for overlapping at the centre front and 2 ins. for facing, which may be cut separately, if preferred. Redraw the shoulder line as A1B1. The extra width is added to the back at the centre line, OP.

The yoke is made by cutting a strip 2 ins. by $2\frac{1}{2}$ ins. from the front shoulder AB and placing it edge to edge with back shoulder KH [14]2. Cut a piece from the back pattern the depth required for back yoke, and the pattern is made. There is no seam on the shoulder line, but a small one at centre back of yoke.

Princess Style (adaptation). This pattern [15] is built up on the fitted bodice block and may be used as a foundation for a dress, petticoat or coat pattern. As well as the measurements for the bodice block, the length from neck to hem, back and front, will be needed. The width at hem may be as required, but should be, at the least, almost twice the bust measurement.

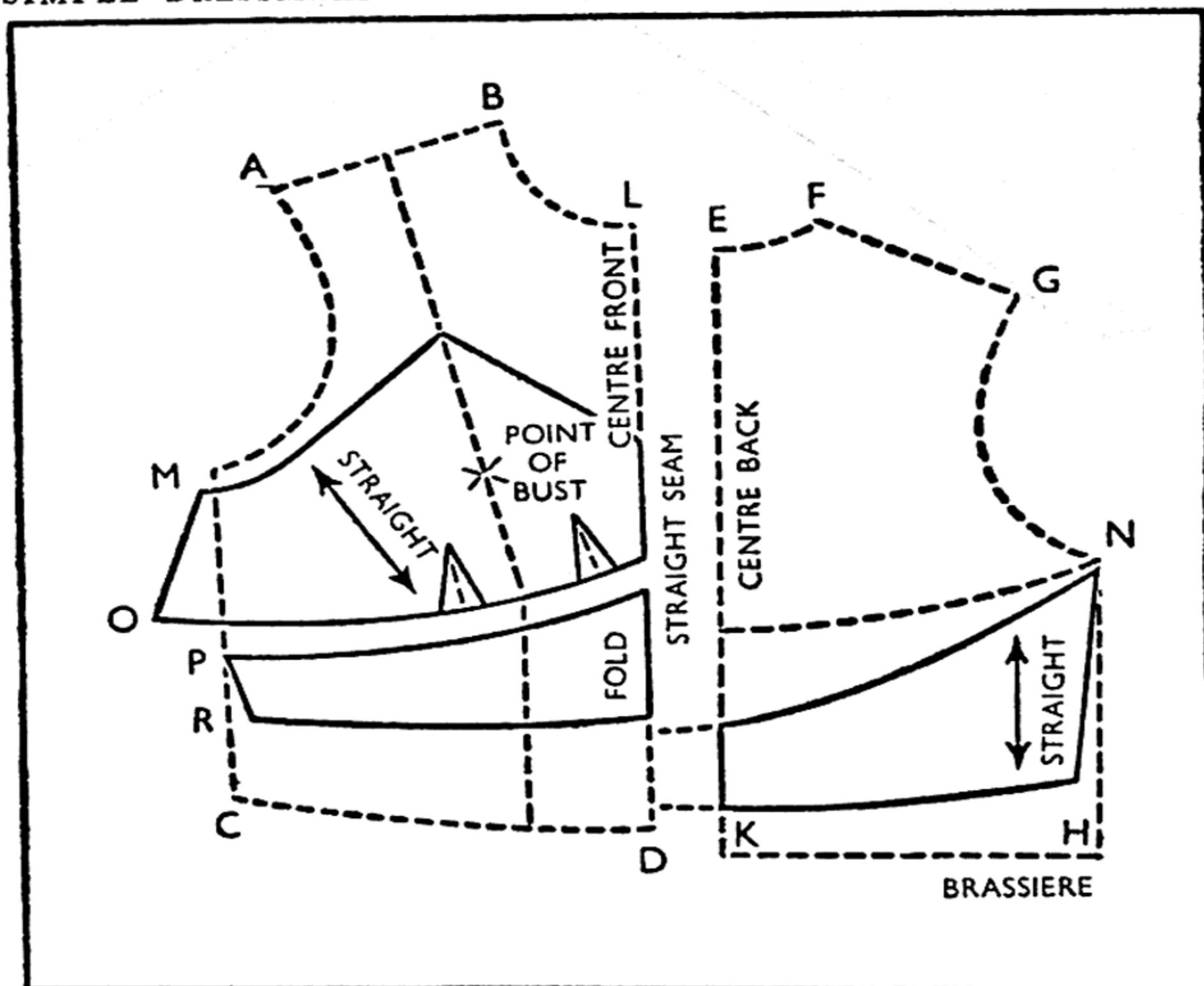
Having made the bodice block, as far as the hip line measure LA = waist to hem front. KD = waist to hem back.

Draw lines FA and DH at right angles to AL and DK for hem. Extend the dotted lines from the centre of the darts, T and S at waist to hem at E and G. Measure on either side of these vertical lines equal amounts to make the hem the required width, about 2 ins. on each side, as shown in [15]. Add 2 ins. to each side seam at F and H, making the hem 64 ins. all round; if the hip measure is 40 ins., an additional 2 ins. is added to the width. Join these points to hipline YRMX. Make sure that the seams are all of equal length and curve the lower edge for hem. The greater the width of skirt, the more the hem line will curve.

The Bodice. Join the shoulder and waist darts with a straight line, for the front (see fitting bodice block [13]). For the back, measure along back shoulder line $2\frac{1}{4}$ ins. GA2 = Hh, join A2T2.

This will now give four separate pieces of pattern, which may be cut separately; the overlapping skirt pieces can be attached by pins at the waist.

Petticoat (adaptation). A pattern based on the princess style. It may be seen clearly from [16] how to adapt the princess foundation for the petticoat. The armhole and neck are cut away (shaded portion of diagram), leaving a narrow shoulder strap; or the top part of



[17] *This brassière pattern, which can be used separately or as a petticoat top, is based on the simple bodice block. The shoulder straps are added.*

the bodice may be removed entirely and separate straps attached [18]. A lace yoke will give a decorative finish and the skirt hem may be widened as desired, but equal amounts must be added on both sides of the panels to ensure even hanging of seams.

Brassière Top. This can be worn separately or used as the top of a petticoat. The construction [17] is based on the simple bodice block. Divide the pattern into three as described for the shaped top bodice, without making the darts. This gives the line of the point for the shaped top.

The upper front section is cut on the cross of the material, the side seam is extended at O from M and darts are inserted under the bust, to take out the surplus material at O. The larger the bust, the greater the amount of material extended at O and the deeper the darts.

The lower portion PR is cut on the straight of the material and may be deep or shallow as required. If it is very deep, it should be cut on the cross, or have waist darts inserted.

The back portion is cut on the straight and $NH = MO$, plus PR.

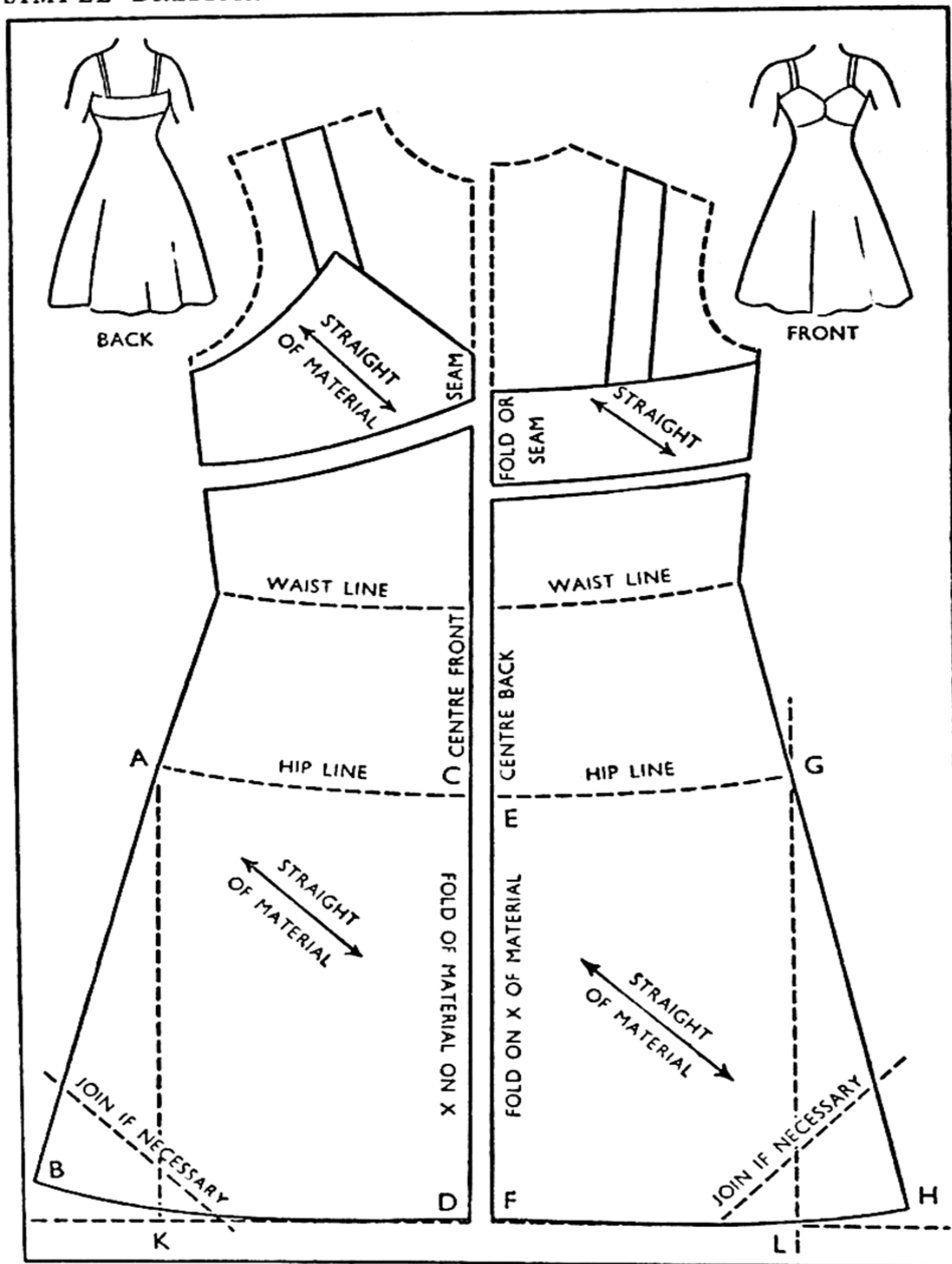
The centre back may be very shallow, or the same depth as the side seam. Elastic can be inserted or an extra amount left for wrap over fastening. Shoulder straps are added afterwards.

For special wear this brassière can be made in lace, but it must definitely be lined to stand the strain of wear and tear. Strong, fine mesh net makes a good lining and it should be cut in exactly the same way as the brassière itself. The edges can be turned in and sewn or they may be bound with a matching ribbon, or for more variety a contrasting shade can be used.

Other materials which are suitable are nylon, soft muslin, voile or crêpe-de-chine.



[18] *The brassière top petticoat is worn by the girl sitting down. The standing figure looks smart in the princess style with lace trimming.*



[19] Darts may be used in the brassière top of this petticoat to give a very smooth fit. The lower portion of the top is cut as a continuation of the bias skirt to avoid a waist line seam.

Petticoat Cut on Cross of Material. Use the ordinary bodice block with shaped waist dart on the side seams, and the brassière top [19]. Draw straight lines from hips A and G to hem line K and L, and add equal amounts at KB and LH to give the width required.

$AB = CD$. $GH = EF$.

Curve the hem line, from D through K to B and from F through L to H. For the bodice, extend the lower portion of the brassière top to the waist line and join to skirt, avoiding a waist seam when finished.

Darts may be used in the brassière top of petticoat if a very smooth fit is required.

The brassière top may be cut in lace to make a more dainty petticoat, or a trimming of narrow lace can be added to the edge, or embroidery may be used as decoration.

SKIRT BLOCKS

Plain Straight Skirt. From this block pattern [20], most skirt styles can be constructed.

Measurements. To fit an average-size figure (approximately):—

Waist to hem front = 24 ins. Waist to hem back = 25 ins. Waist width = 28 ins. Width of hips = 37 ins. Depth of hip from waist = 7 ins.

AB = waist to hem front. AC = waist to hips. CH = half hips, plus 1 to 2 ins. for freedom of movement. $AS = CH$. Extend a line through SH to E and D (1 in. above S) for centre back. DE = waist to hem back. Complete the rectangle EB. CO = quarter hip measurement. SL = half SP. $LF = SL$.

Drop a straight line at L to K on hip line.

Join AD for waist line and take out surplus material, in darts, on either sides of F and L to get correct waist measurement.

Join PKR for back dart.

Join MON for shaped seam on hips.

To give slight width at hem, extend side seams equally at W and T on either side of G. Join WO and TO.

Knicker Pattern Based on Skirt Block. This pattern can easily be adapted for a french knicker style, or shorts, or by lengthening pyjamas are obtained.

By allowing extra width from waist to hem, fullness for knickers with elastic at waist and knee is obtained, and by splitting the pattern at hip line and allowing extra material at the hem line only, a wide, slightly flared style of knicker can be made.

[21] shows all these styles clearly.

Draw skirt foundation lines, D, E, C, F, M, S, T, L, G, and H.

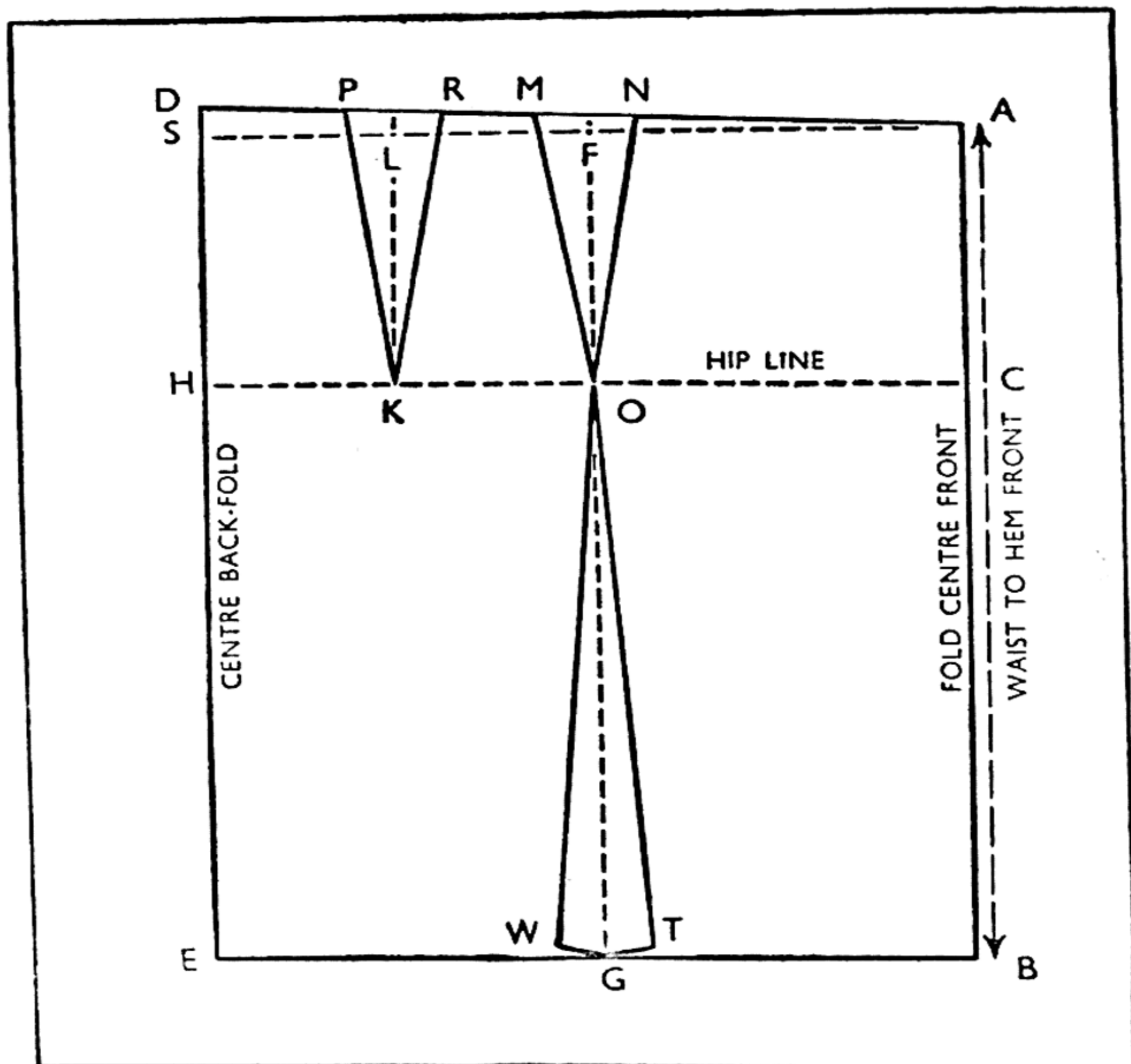
CF and DG = waist to hips. CM and DL = quarter of hips, plus $1\frac{1}{2}$ ins. CS and DT = waist to knee for long knickers.

$MN = 5$ ins. } Width of seat.
 $LK = 4$ ins. }

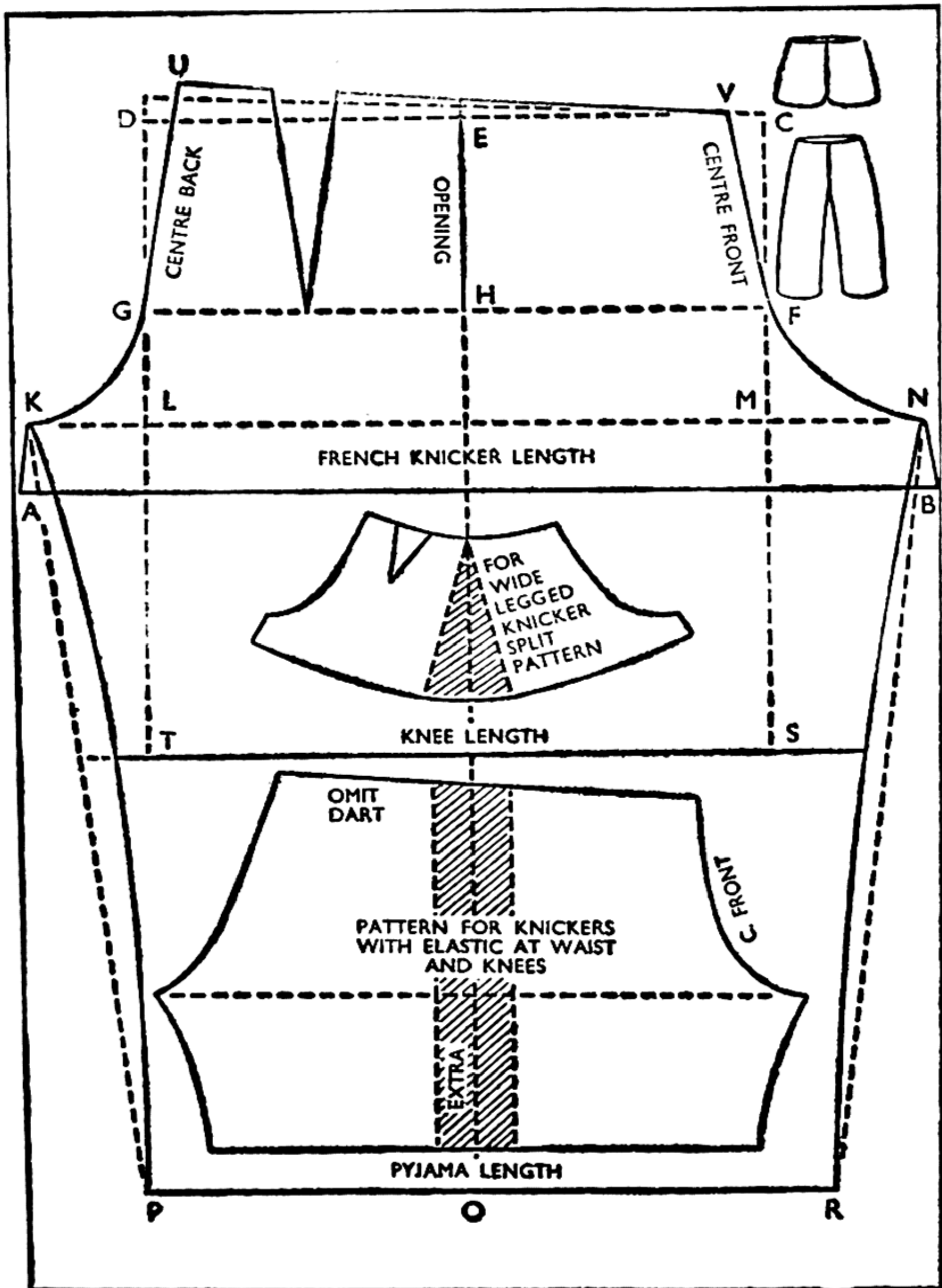
Join KG and NF with curved lines.

French Knicker. KA and NB may be any depth required for length of leg, but AB should be 1 to 2 ins. wider than KN . For a fitting waist, a dart as for skirt is made at the back and the extra fullness from the hips taken out at the centre front and back seams as shown by GU and FV . An opening must be made at waist to hips.

The leg seams for pyjamas are drawn as shown by KP and NR and for knee-length knickers as KT and NS .



[20] Surplus material is taken out in darts to get the correct waist measurement, and where width is required at the hem the side seams are extended.



[21] A knicker pattern that is based on the skirt block is easily adapted for a french knicker or shorts. A pyjama pattern is obtained by lengthening the leg between K.P. and N.R.

Skirt with Inverted Pleats. The skirt block is drawn and the skirt is cut into panels. Panel AB of the front = DP of the back in width. The back skirt [22]1 is slit down from the point of the darts to the hem. There are six panels in all in the whole skirt; the width of the panels may be varied. The same skirt block can be cut into any number of panels; pleats are then inserted in each of the seams, as desired.

The fabric for the pleats is added to the edges of the panels. Three times the width of each pleat should be allowed for folding.

Two-inch pleats are shown in the drawing and 6 ins. of material is allowed for folding. If economy in the use of material is required, seams can be made to join the centre of each pleat and the top part of the pleat may be cut away, as shown by the shading [22]1 and 2, and used for other purposes.

The edges of the panels are folded together over the added fabric to make an inverted pleat.

Skirt with Box Pleats. In this case the material is added from waist to hem, shading on the diagram [22]1 and 2, and the pleats are folded for the full length on the outside of the skirt, the edges of the panels meeting in the centre on the wrong side.

Skirt with Gathers on Hips. A semi-yoke effect [24] is obtained with an easy adaptation of the block [22]3. A slanting slit is made from the side seam, for the seam of the yoke, as far as the front panel, which is cut straight with the centre front. Open the pattern as shown by the shading to get the extra material.

If sufficient material is added, pleats on the hips may be made instead of gathers.

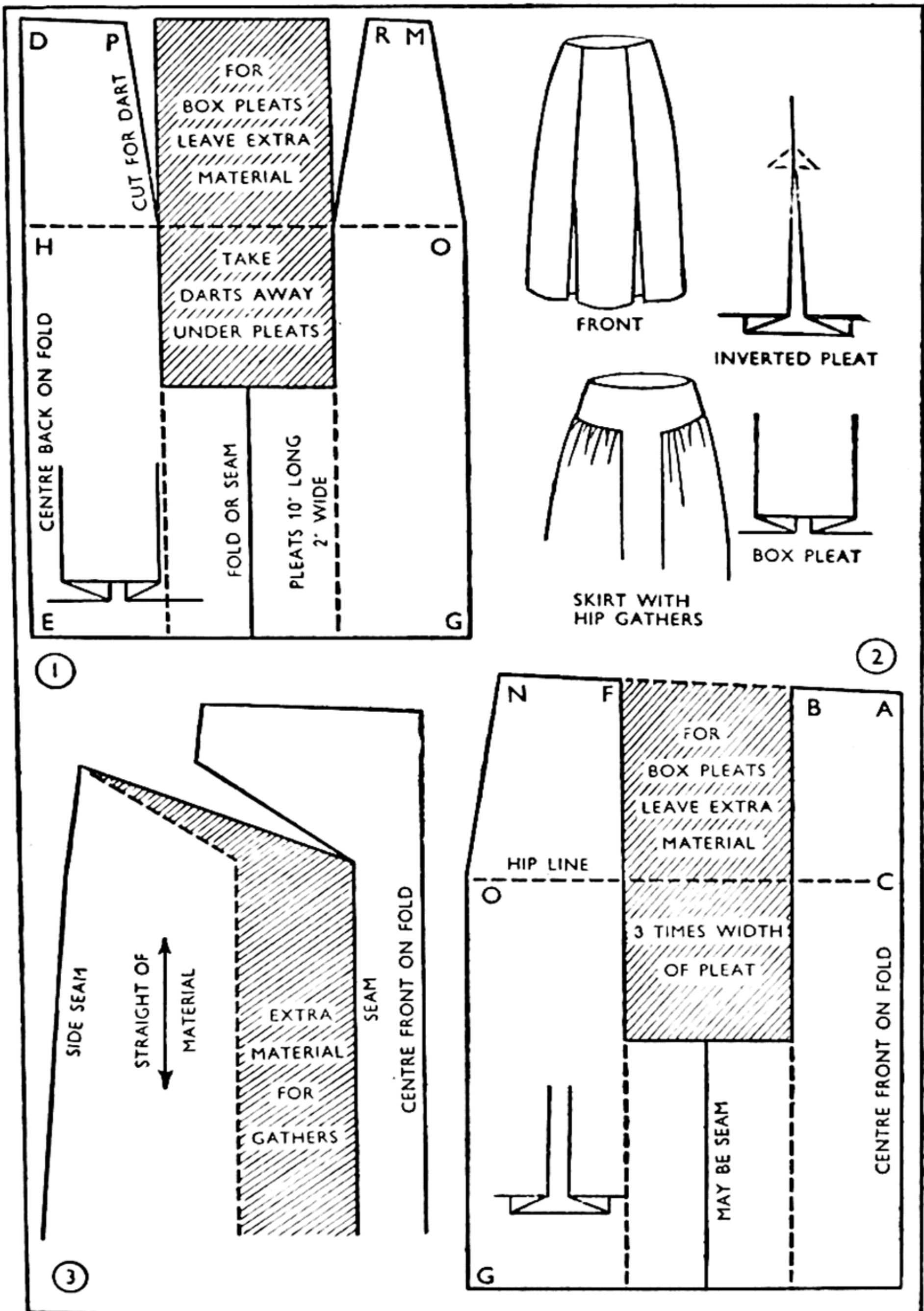
Flared Skirt. Slit the block pattern through the dart from waist to hem, at the back, and from waist to hem at front AB = DE. The back dart is closed, which takes up a slight fullness below the waist [23]1. The front slit is opened to add width to the front of the skirt, shown by the shading in [23]2. The side seam may be redrawn to get more width at the side.

A hip yoke [23]3 can be cut from the block pattern. This can be made without seams on the hips; there will be one seam on the bias of the material at centre front or centre back.

The dart at the back and side seams of skirt pattern are taken out, as in the adaptation just described; if the yoke has side seams the dart on the hips will remain. The centre fronts and back of the yoke may be cut on the straight fold of the material [23]4, the front and back patterns can be put together, as shown [23]3, and yoke cut out to shape.

A Circular or Semicircular Skirt. These are not based on the skirt block, but are cut from a square [25].

Measurements. Width of waist. Waist to hem.



[22] Skirts with pleats or hip gathers are adapted from the simple skirt block.

1

IF THE YOKE IS CUT IN ONE PIECE THE C. BACK IS ON THE FOLD. THE FRONT IS SEAMED.

2

3

IF A SEAM IS DESIRED ON THE HIPS, CUT CENTRE BACK AND CENTRE FRONT ON FOLD OF MATERIAL ON STRAIGHT

4

5

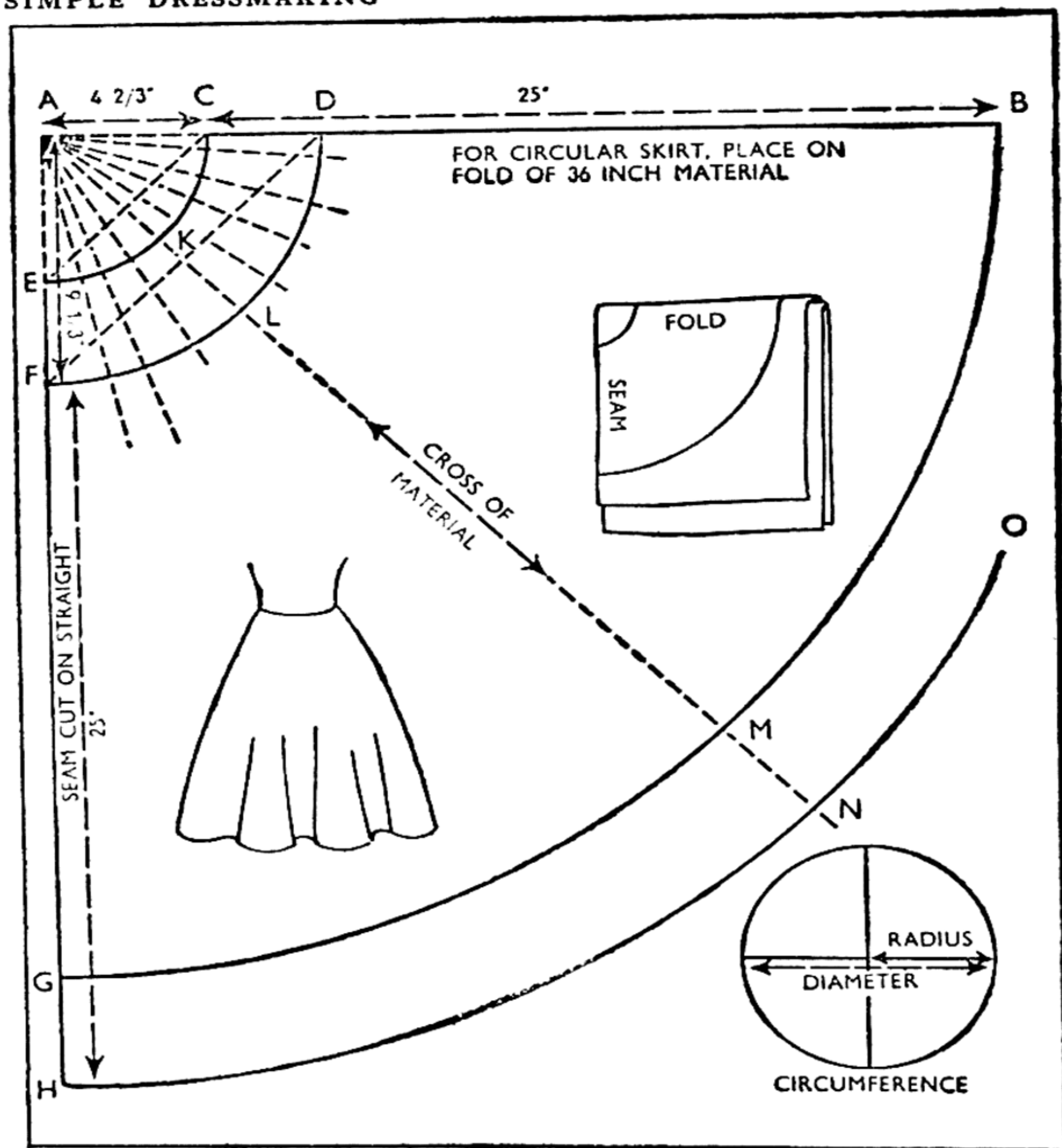
40



[24] *The teen-ager is wearing a flared cut skirt with a hip yoke; her younger sister is neatly dressed in a gym slip.*

A quarter of the pattern is drafted for a circular skirt, and for a semi-circular, half of the pattern. Each pattern represents a quarter circle, but in the case of the semicircular skirt, half the waist measurement must be given on the pattern.

A Circular Skirt. The radius of a circle (from the central point to the curve) is one-sixth of the circumference (the whole circle measurement). If the waist measurement is 28 ins. the radius will be one-sixth of 28 ins. = $4\frac{2}{3}$ ins. This will give a quarter-circle measurement of 7 ins., which = quarter-waist measurement. [25] shows how this measurement is obtained.



[25] *This is not based on the skirt block but is cut from a square. A quarter of the pattern is drafted for a circular skirt and half for a semicircular one.*

From a central point A, measure with a ruler or tape the points E, K, and C, making sure that the point of the measure remains at A and the lengths of the radiating lines are all $=4\frac{2}{3}$ ins. Join these points to complete the quarter waist line. The length from waist to hem is now measured. With centre A, measure through points E, K, and C to G, M, and B, swinging a curved line for the hem, the length from AG, AM, and AB $=4\frac{2}{3}$ ins., plus 25 ins. (or required length of skirt). This will give the quarter skirt pattern.

A Semicircular Skirt. The half waist measurement (14 ins.) equals a quarter circle, therefore half the pattern equals a quarter circle. The whole circle equals 4 by 14 ins. = 56 ins., one-sixth of 56 ins. = $9\frac{1}{3}$ ins. With point A as centre, draw a curved line through F, L, and D, $9\frac{1}{3}$ ins. from A [25]. This will give the half waist measurement. Still with central point A, continue to measure through the points F, L, and D for depth of skirt required and swing a curved line through H and N to B; these points will be $9\frac{1}{3}$ ins., plus 25 ins. from A. This will give the hem line for the semicircular skirt.

SLEEVE BLOCKS

Straight Loose Sleeves. [26]1 *Measurements.* Width of arm (measure loosely) = AB. Length of arm (= length of arm from crown to wrist) = AD. The depth of crown is usually about one-third of sleeve width. The armhole should be $4\frac{1}{2}$ to 5 ins. looser than the width. AG = depth of crown.

Divide AB into four equal parts, by folding.

Join GC and CH to get points P and O. T is 1 in. from P.

Draw a curved line from G through T to C, then through O to H. Add 1 in. below DE at *i*, and draw the wrist curve from D through F to E, raising the curve 1 in. above DE at *m*.

Fitted Sleeve. [26]2 The construction lines are the same as for the loose sleeve. For this the width round hand measurement will be needed.

CX = 1 in. CF = length of arm, plus 1 in.

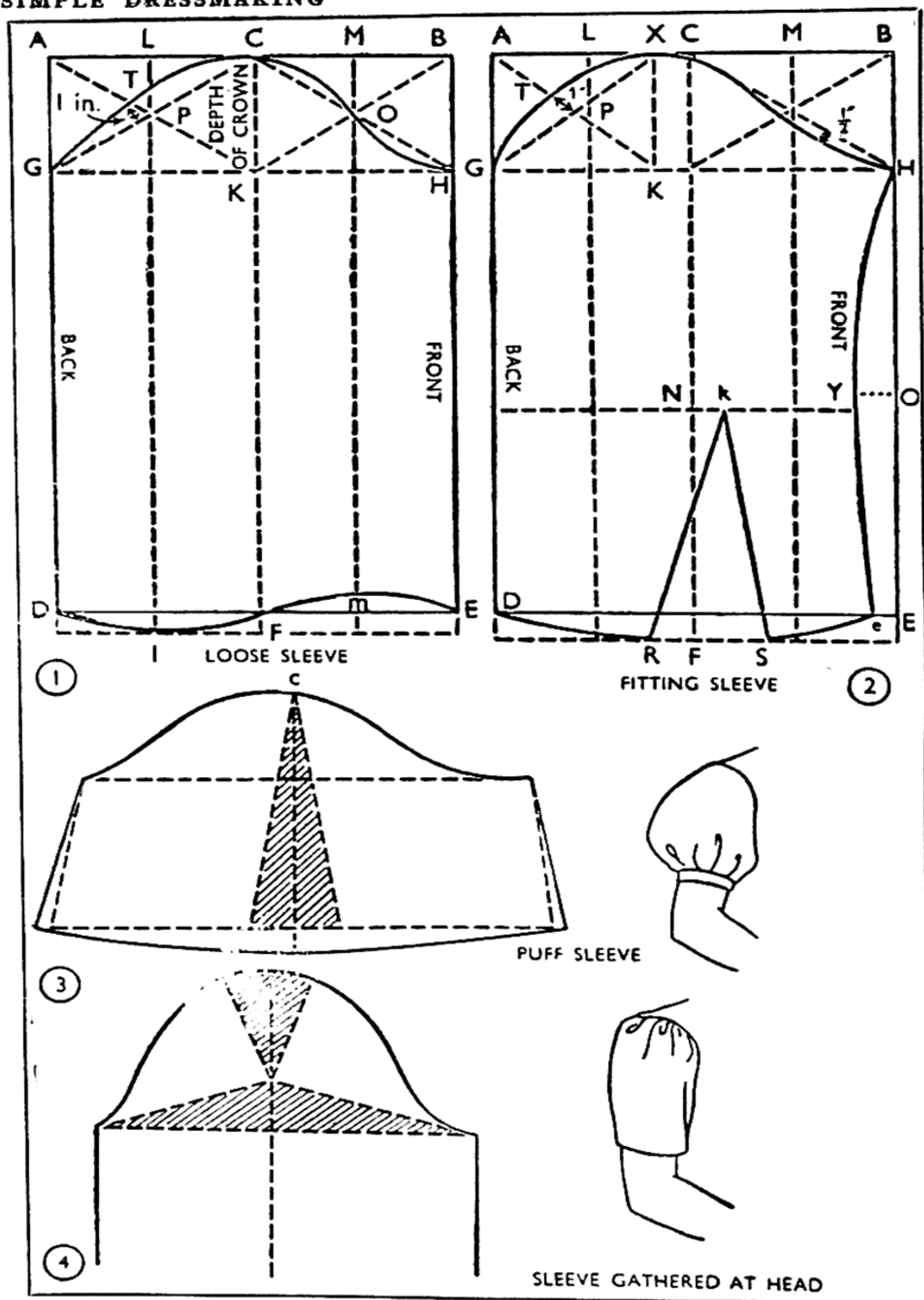
Join GX and AK. PT = 1 in. Make curve from G through T to X, then continue with a shallow curve through C to H; the depth between curve and CH is $\frac{1}{2}$ in.

CN = head of armhole to elbow. Nk = 1 in. HO = half HE. OY = $1\frac{1}{2}$ ins. Ee = 1 in. DR = half hand measurements, plus 1 in. es = half hand measurement, minus 1 in. Join Rk and sk for elbow dart.

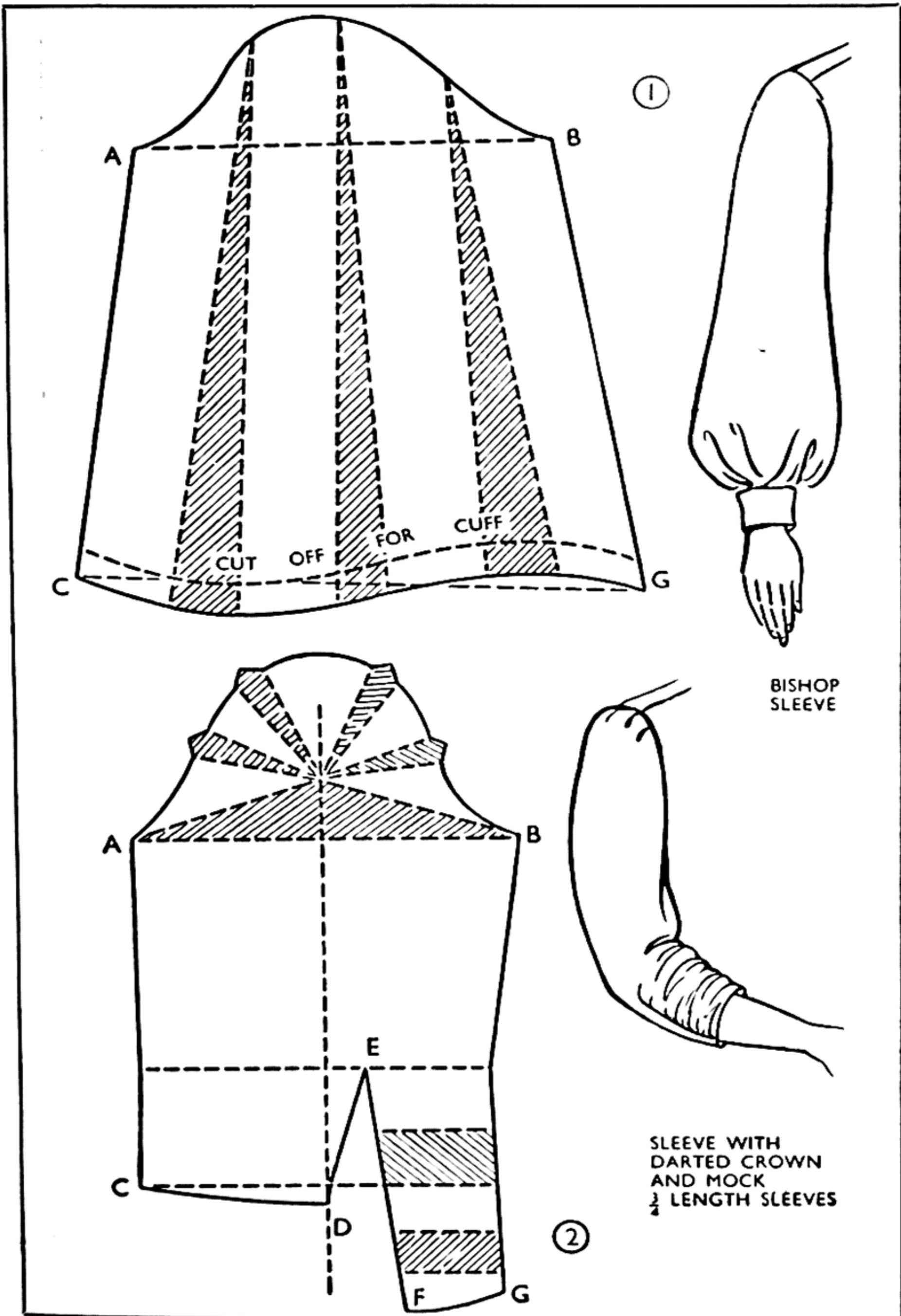
Puff Sleeve. To obtain this pattern draw the head of fitting sleeve, make it the length required, curving the cuff edge and widening at sleeve seam. Split the pattern from base to head at C and let in extra material required, as shown in [26]3 by shading.

Sleeve Gathered at Head. To obtain a gathered headline, split the loose sleeve pattern across at GH and down CK at the top, open this out and arrange as shown in [26]4.

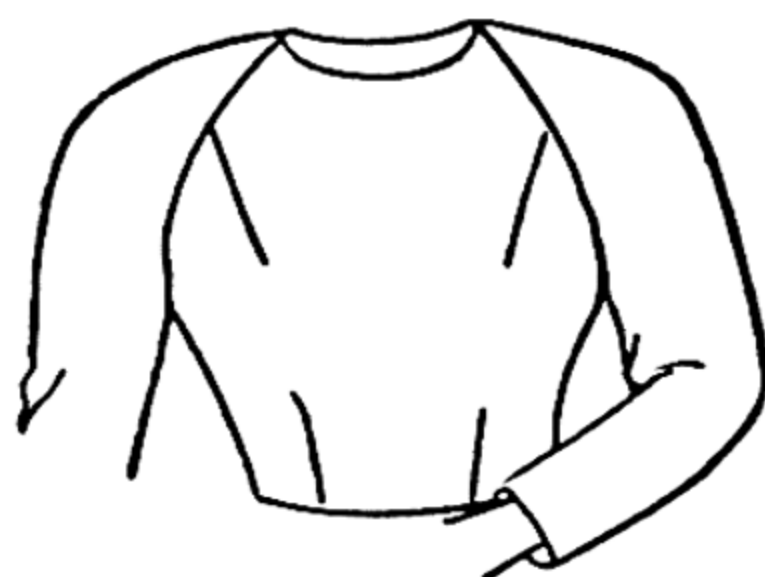
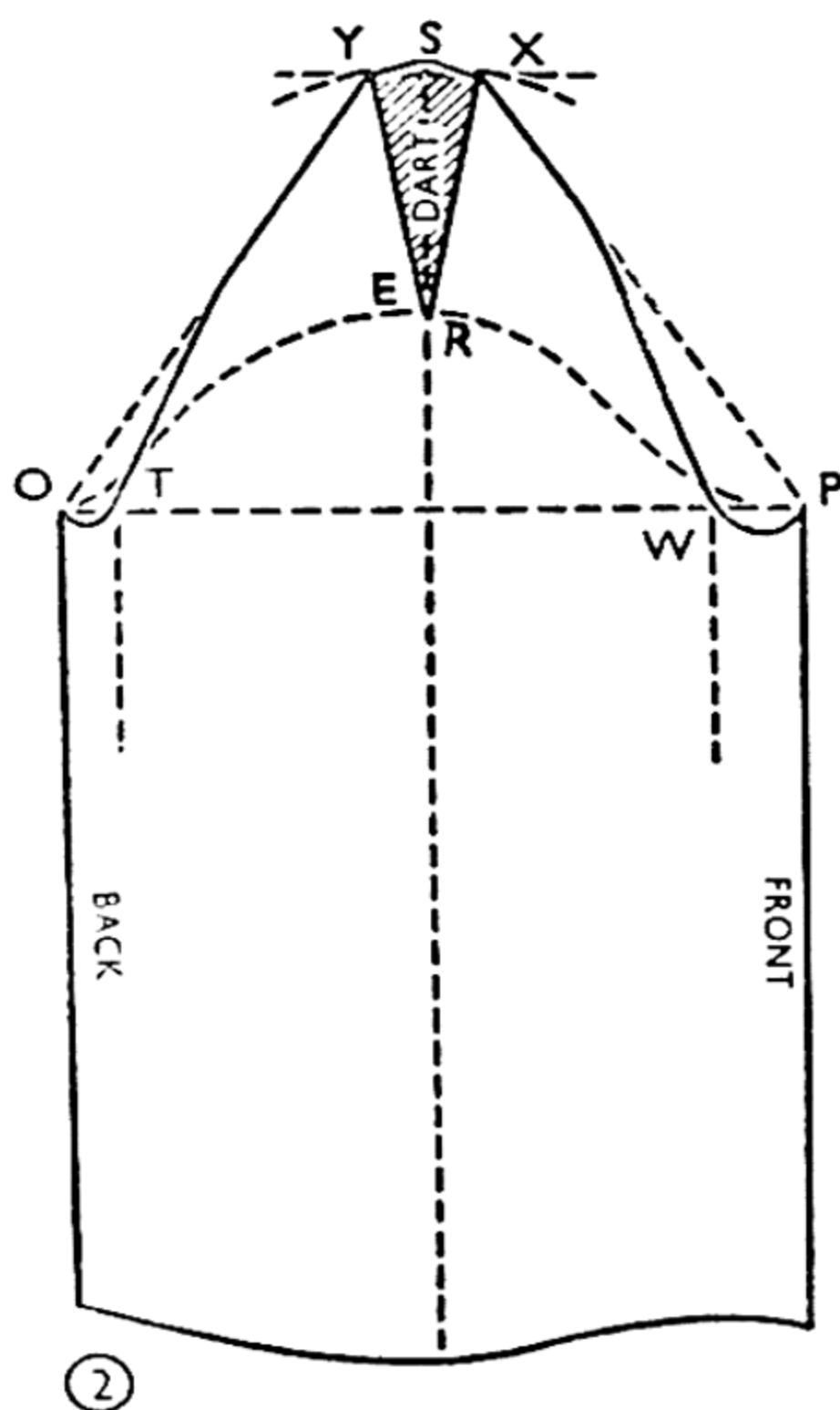
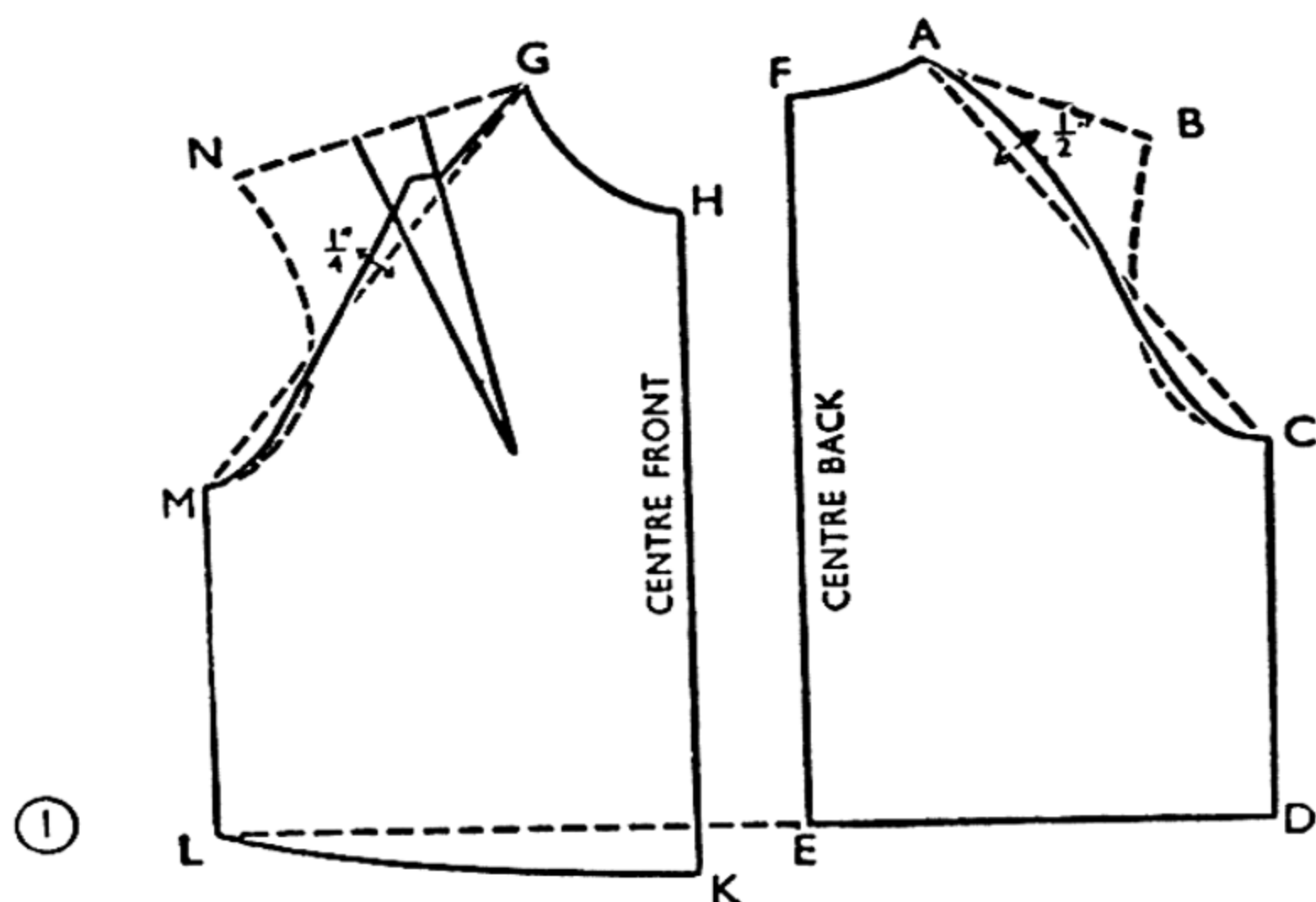
Bishop Sleeve. A style which is suitable for use with the shirt blouse pattern [27]1. Split the loose sleeve pattern from crown to wrist, between L and I and C and F and M and *m*, and open the pattern in V's to allow as much width as required at the wrist. Cut off the depth of cuff, or, if desired, the full length can be left and allowed to fall over the cuff.



[26] These four illustrations show the constructions of various sleeve patterns.

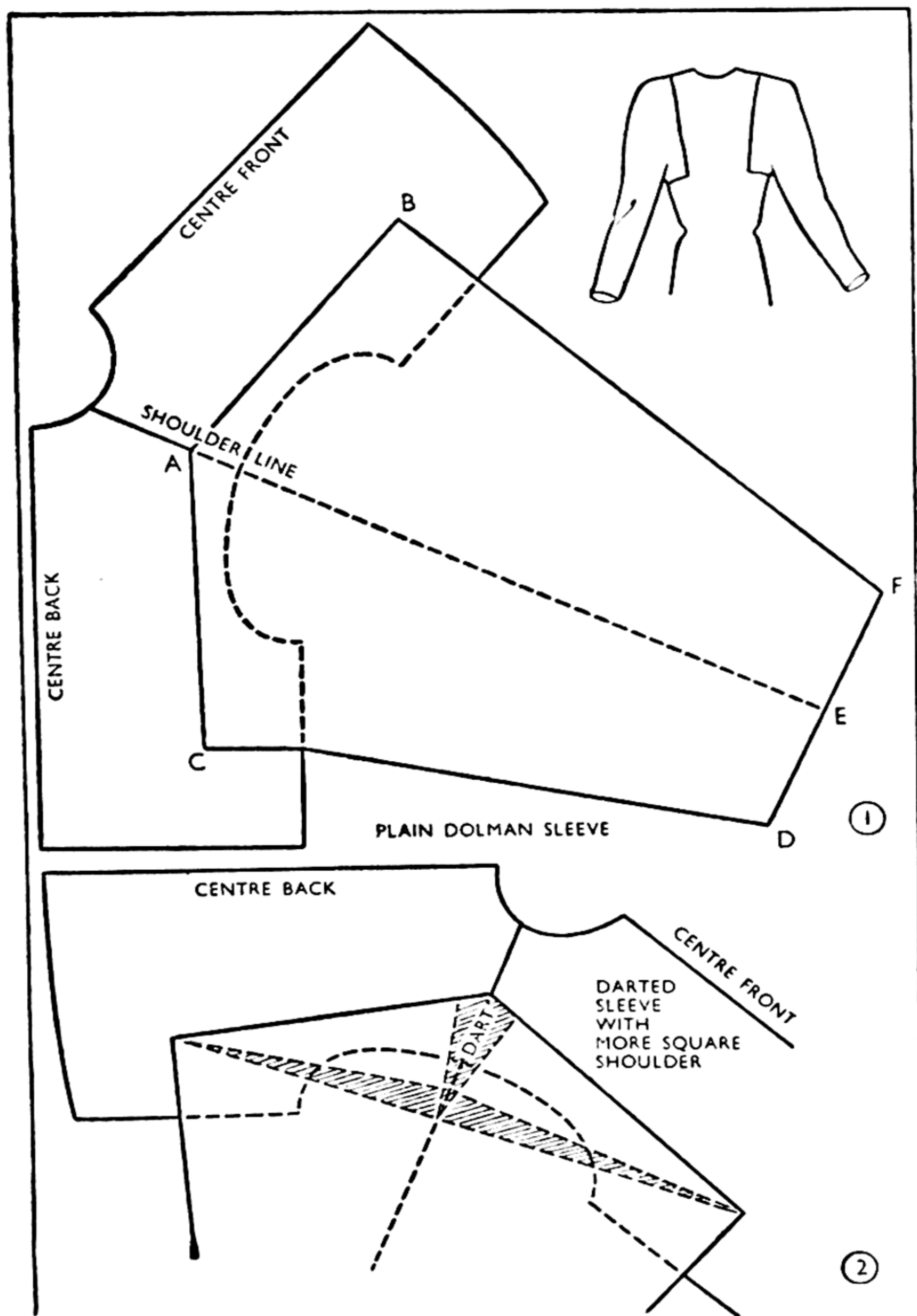


[27] Bishop sleeve, suitable for a blouse, and a three-quarter ruched sleeve.



[28] *The bodice block shoulder is added to the sleeve block.*

Three-quarter Ruched Sleeve. A style made by adapting the fitted sleeve pattern, as in [27]2. Cut across at AB, divide the crown into five pieces radiating from K, arrange as shown by the shading. The top section of the sleeve is divided into three, and the sections are opened out, as the shading. EF is about twice the length of ED. AC = finished sleeve length.



[29] A dolman sleeve pattern may be used as a basis for any deep armhole.

Raglan Sleeve. For this sleeve [28]1, the bodice block is required, as part of the shoulder is added to the sleeve block.

On the bodice block with shoulder dart, draw straight lines from GM and AC. Add $\frac{1}{4}$ in. on the front and $\frac{1}{2}$ in. on the back pattern and draw curved lines as shown, allowing for the dart.

On the sleeve block $ER = \frac{1}{2}$ in. Continue centre sleeve line to s [28]2.

On either side of the line RS make two points with y and x, about 2 ins. apart. y and x should be the shoulder length AB from R. Join YRX. If a squarer shoulder line is wanted, the width of the dart may be greater.

Join YO and XP. $PW = 1\frac{1}{2}$ ins. $OT = 1$ in. $PX = MG$, minus $\frac{1}{2}$ in.

Curve a line from XP, passing through w. Curve a line from YO, passing through t.

Dolman Sleeve. This may be used as a basis for any deep armhole style. The bodice block is again required. Join the front and back bodice together at the shoulder line and continue this line through to the base of the sleeve at E. Draw a line at right angles to E for wrist. Do not make the line DEF less than 10 ins. long, or the sleeve will drag; if a tighter fit is required, take up the material in darts. Draw in the sleeve shape, as required. CAB suggests a shape in [29]1. Darts or gathers may be inserted at the shoulder; these are obtained by splitting the pattern across and down and spreading it out as shown by the shading [29]2.

COLLAR PATTERNS

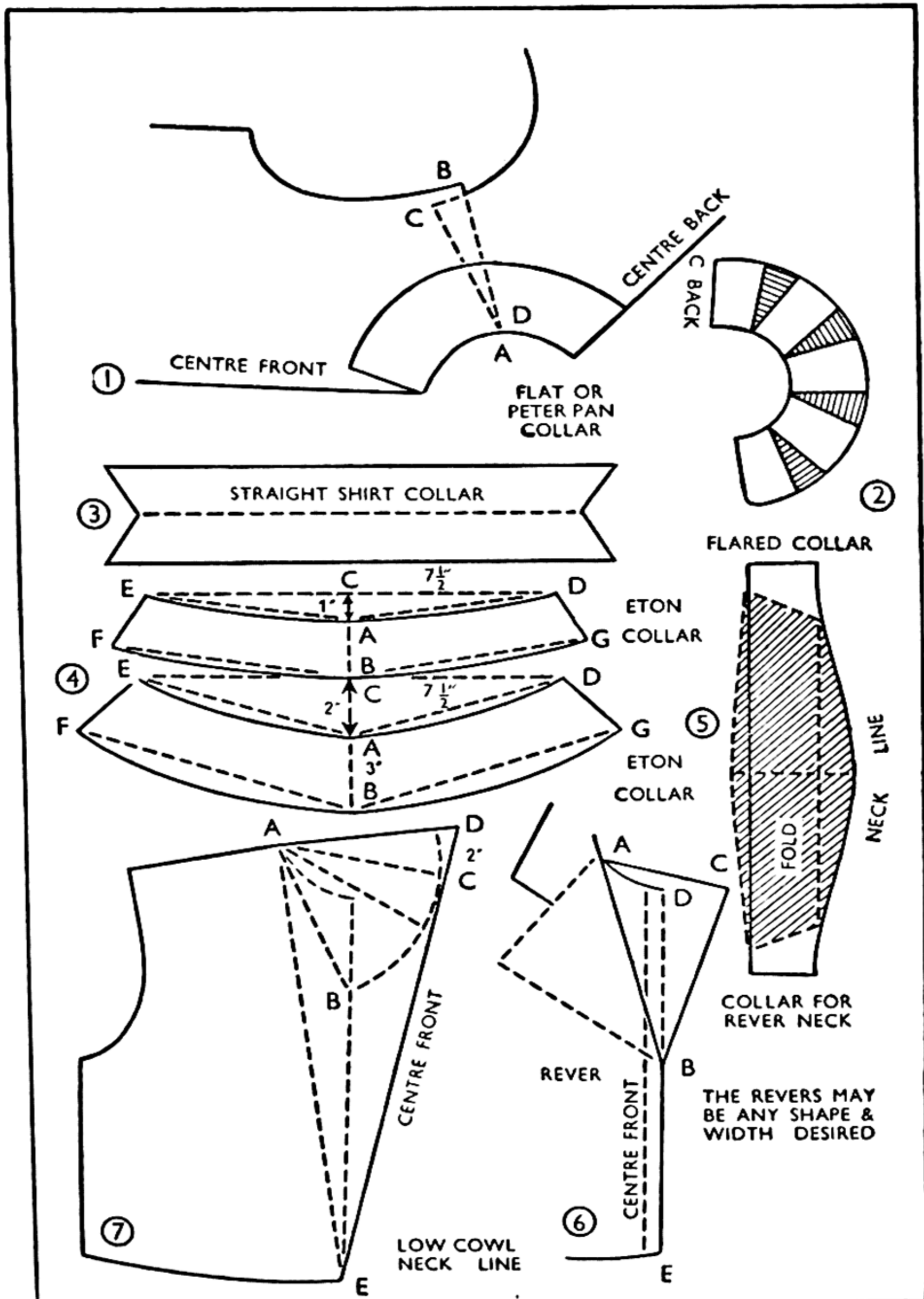
The drawing [30] shows the construction of a number of styles which may be adapted in many ways.

The Flat or Peter Pan Collar. This is one of the most useful basic patterns [30]1. Take the front and back bodice block and place them shoulder to shoulder, AB to CD, with points A and D meeting and overlapping about $\frac{1}{2}$ in. to 1 in. at C and B. Draw in the collar shape as required.

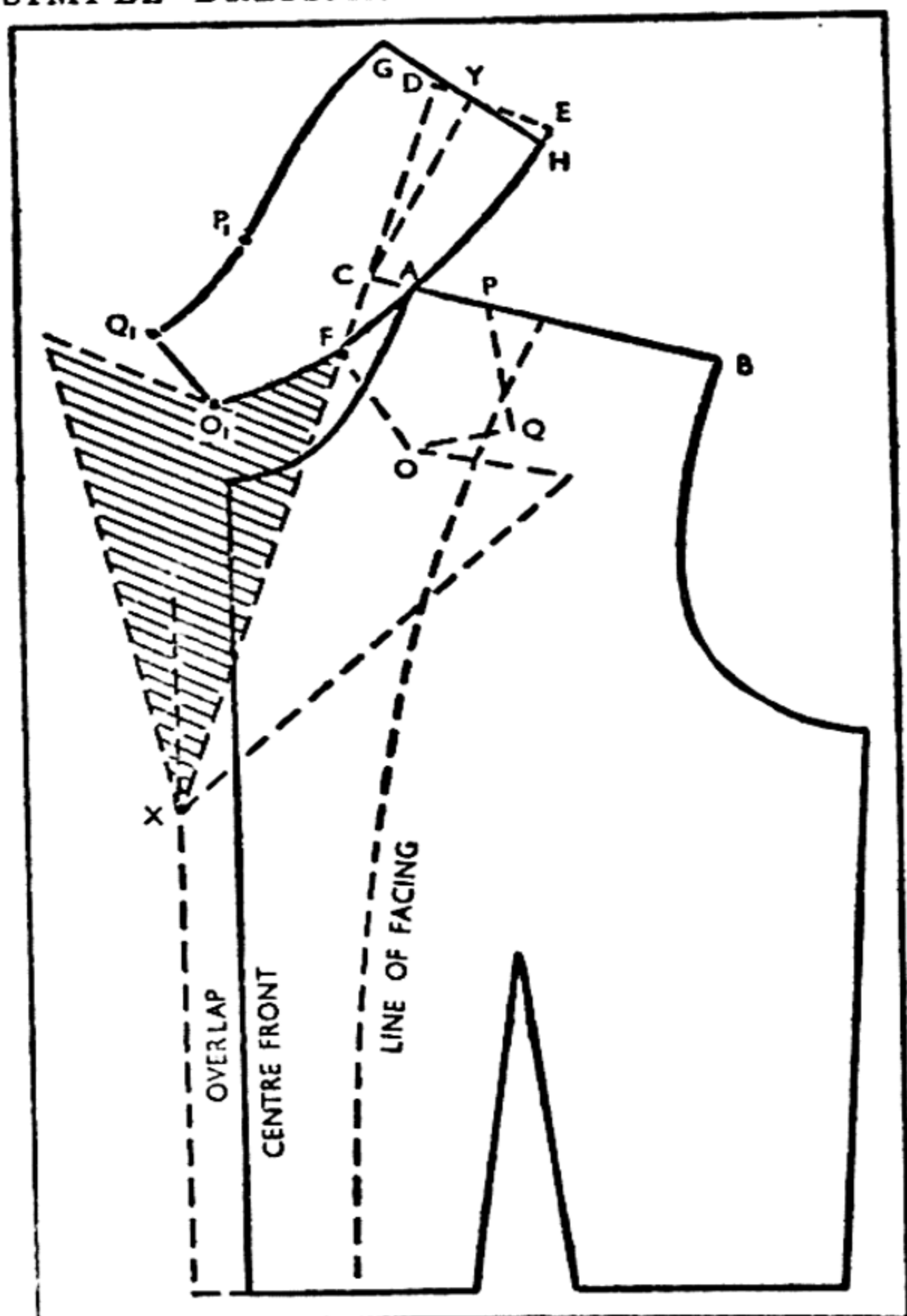
A Flared Collar. This may be obtained by splitting the basic collar into sections, at intervals. The splits are then opened as shown by the shading [30]2.

The Straight or Shirt Collar. This is high fitting and the only measurements required are length round neck and depth of collar. This is a straight piece cut double [30]3.

Military and Eton Styles. These are used on dresses and coats; they stand up to the neck line and are slightly shaped [30]4. Draw a straight line ED the neck length with C at centre. A is 1 in. below C and $AB =$ collar width. Join E to A and A to D. Then join F to B and B to G, extending the line at F and B to make outside collar measurement.



[30] Constructing a number of collar styles that can be adapted in many ways.



[31] The pattern of a tailored collar is planned on the basic bodice block, to fit the lapel.

YE = the depth of the inside of collar to the fold, about 1 to $1\frac{1}{2}$ ins.
Draw a right angle at E to EH. EH = $\frac{1}{4}$ in.

Join YH, and extend the line through to G. Making YG = depth of back fold, plus $\frac{1}{2}$ in. YG = YE plus $\frac{1}{2}$ in.

G is the centre back of collar.

To finish off the collar and revers, fold the paper along line xc, under the bodice block. Draw in the shape of revers and collar, guessing point F for the time being. Trace through the folded paper with a tracing wheel, then open out the paper and pencil over the perforations.

Join H to A, starting with a right angle at H and a straight line for about $1\frac{1}{2}$ ins. HA may be straight or curved according to the design.

FO, should be fairly straight to give a tailored look. Join AFO1.

Join F to E and D to G and draw in the curves for neck and outside edge. The second shape [30]4 is not so high fitting and CA is made 2 ins. deep.

Tailored Coat Collar. The basic principles for making this collar are the same whatever the style.

Add $1\frac{1}{2}$ ins. to the centre front of the bodice block for a single-breasted wrap over as [31]; a double-breasted style will need a little more. Mark the position of the top button, add $\frac{3}{4}$ in. to the shoulder line at A.

AC = $\frac{3}{4}$ in.

CD = the back neck length, plus $\frac{1}{4}$ in.

Join xc and extend to D. Draw a right angle at D to Y = $\frac{1}{2}$ in.

Join YC. Draw a right angle at Y from CY to YE.

The revers have already been drawn as they would look folded back on the coat, P1 corresponds to the collar point at shoulder line. Make a right angle at G about 1 in. down and then join to P1 with a shaped line, according to the position of P1. Extend this line to Q1 and join Q1 to O1.

The collar pattern is complete and is cut separately from revers.

Rever Front. This pattern may be of any shape and any size. [30]6 shows the method of obtaining a rever front using the front bodice block pattern. The end of shoulder A is joined to B (depth of opening). For a small rever this is folded back along AB. For a larger rever more material is added by extending AD. D is joined to E. DE marks the extension for wrap over. AB is the fold.

For a larger rever extend A to C and join CB. With this front the slightly shaped collar, based on the straight one [30]5, is used.

Cowl Neck. To make this draped neck line [30]7 is a little more complicated. On the bodice block, measure the depth wanted for the drape, AB = depth of drape.

From point A with radius AB, swing an arc, making a curve from AB through AC. Where the circle reaches its fullest curve, join E to C, add 2 ins. between CD for overlap or fold.

Join AD and the cowl drape is obtained.

ALTERING BOUGHT PATTERNS

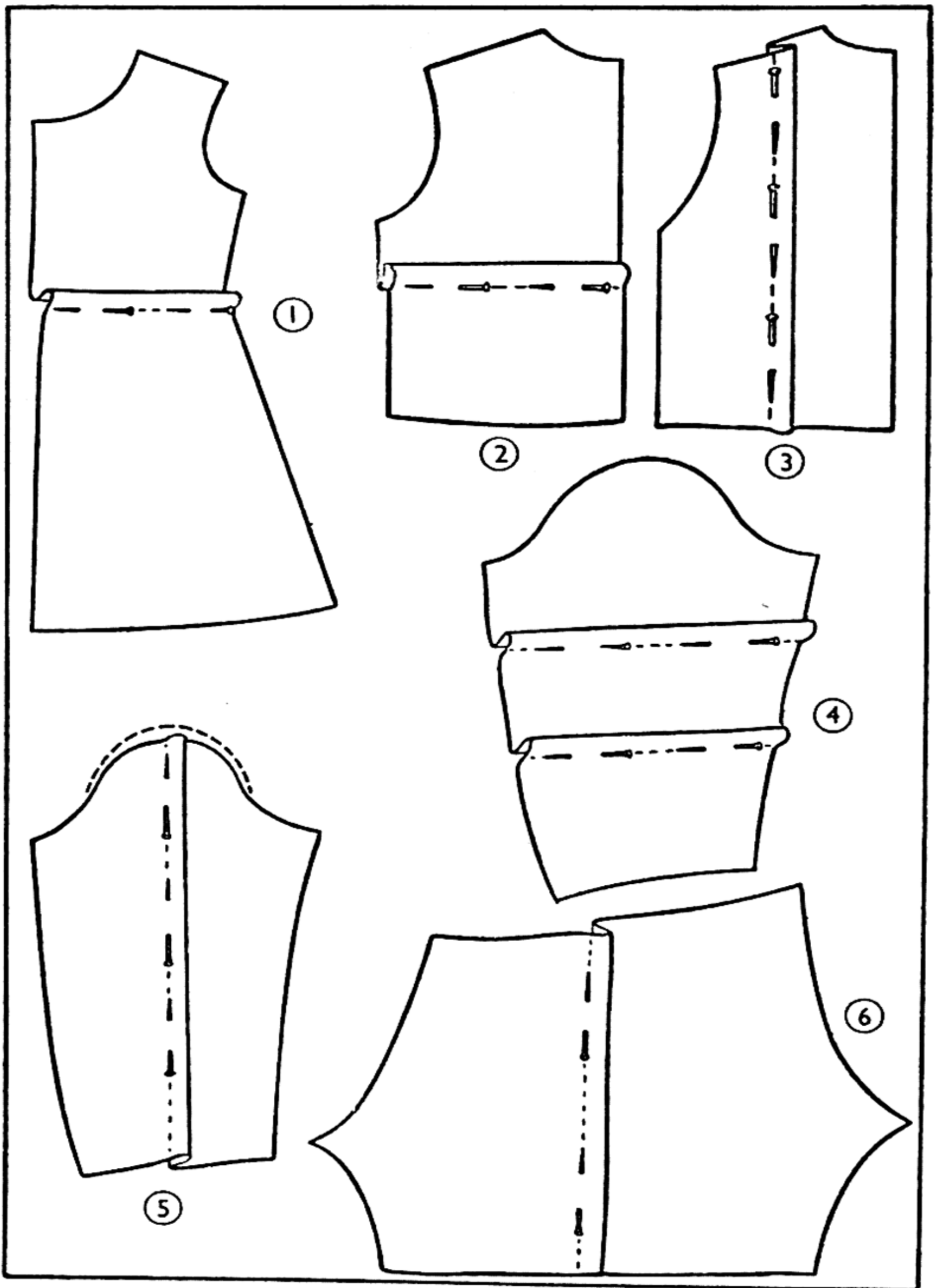
Only the simple patterns have been dealt with in the previous pages, as the more complicated ones are better when cut by experts who are familiar with the little touches that give style and finish. With practice in making and fitting patterns one becomes quick at noting where a ready-made pattern is slightly at fault for a particular wearer. A few examples are given of how such faults may be judiciously treated, but only slight alterations may be made in this way without throwing the whole pattern out of proportion. Generally speaking, the changes should be made where they will least alter the outline of the pattern.

Reducing Patterns. A dress or princess style pattern may be shortened by folding a tuck at or near the waist. [32]1 Cutting away from the bottom hem will make the skirt narrower, and cutting a piece off the shoulders would obviously reduce the neck and armhole curves.

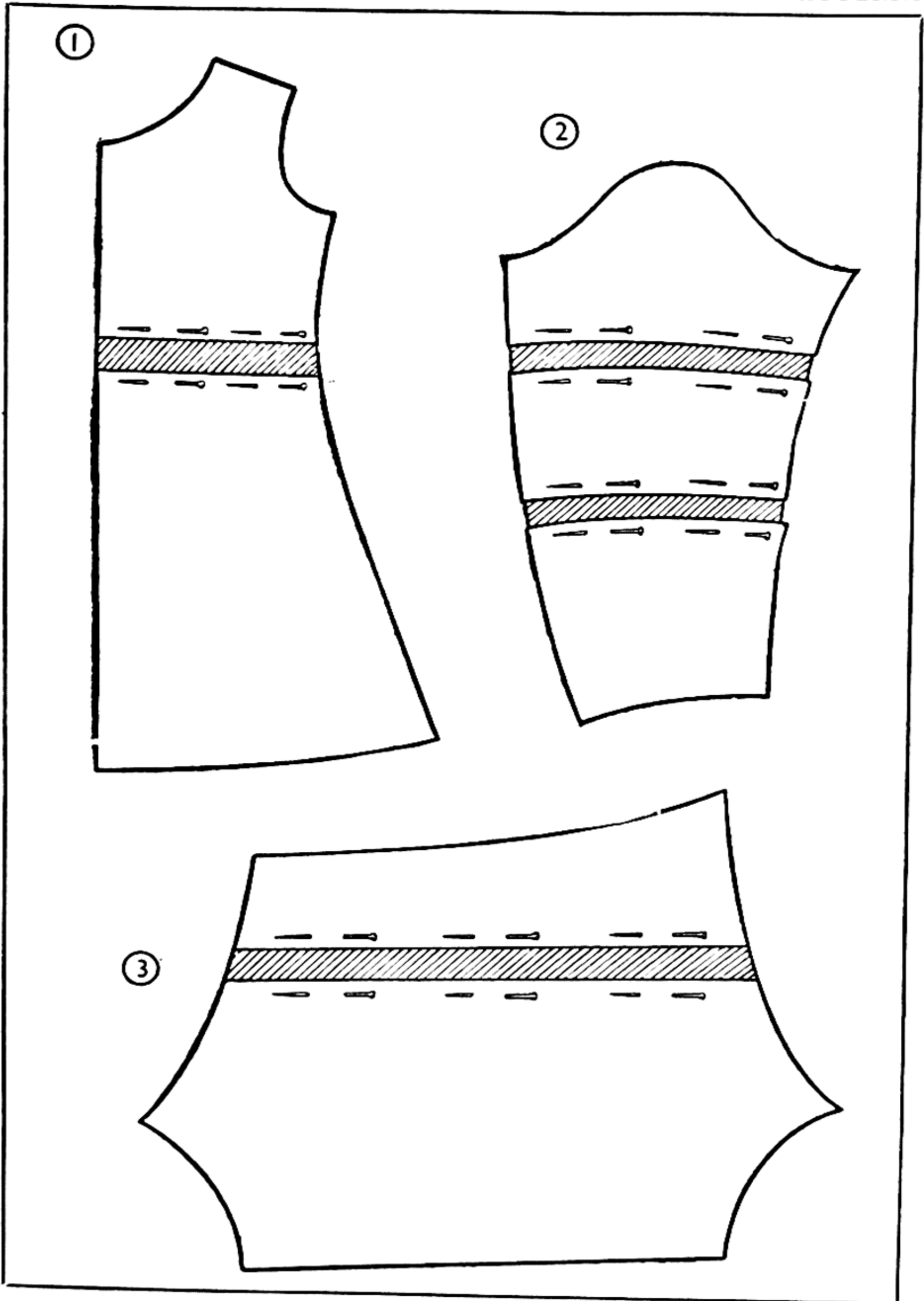
Bodice Pattern. To shorten the bodice, fold the pattern across, from centre to side seam, between the armhole and the waist [32]2.

A fold is made from the shoulder line to the waist, parallel with the centre front or back, to reduce the width of the bodice [32]3. If the neck is too wide, then the pattern may be cut down the centre line.

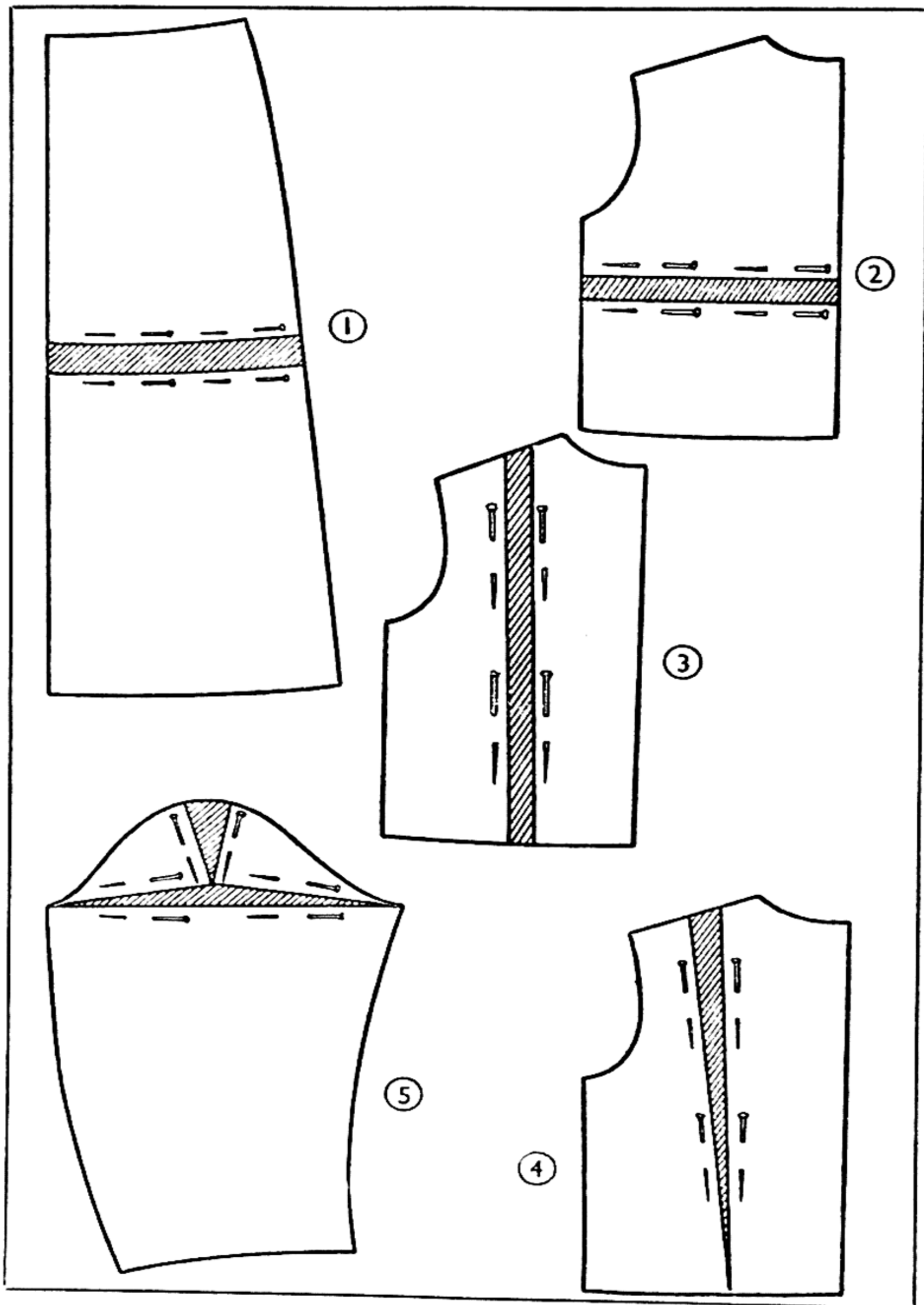
Skirt Pattern. A straight skirt pattern may be reduced in length at the bottom edge. This will narrow the width a little, but it will leave the original slope of the seams, and the style unchanged. A reduction



[32] *Changes in the size of bought patterns should be made where they will least alter the outline and proportion of the shape.*



[33] Patterns are enlarged in the same places as they are reduced. The shaded portions indicate added width to petticoat, sleeve and knicker pattern.



[34] *Enlarged patterns, a skirt, length and width of bodice and sleeve.*

in width could be made by discarding the whole or part of the allowance for seams on each section of the skirt; avoid making a large alteration at any one point.

Sleeve Pattern. May be shortened by making tucks above and below the elbow line [32]4, and reshaping the seam lines where necessary. If the sleeve is too wide, a tuck may be folded down the middle then the top curve is reshaped as necessary [32]5. The armhole line on the garment itself will probably require some reshaping to correspond, since the proportion between the shoulder curve and the under-arm curve has been disturbed.

Knicker and Pyjama Patterns. Patterns of knickers or pyjama trousers may be shortened at the knee or ankle lines. If the seat requires shortening, fold a little tuck about halfway between waist and crutch (as in the sleeve pattern). To cut the waist would shorten the seat, but would, at the same time, give a wider waist line.

A tuck down the middle of the pattern [32]6 will remove excessive width without affecting the outline of the garment.

Enlarging Patterns. Patterns should be enlarged in the same places as they can be reduced. The best plan is to slit up the pattern, and pin or tack on an extra strip of paper to fill the gap required by the alteration, being careful to reshape any outlines that are spoiled by the addition. The diagrams on page 53 show such alterations made on petticoat [33]1, sleeve [33]2, and knicker patterns [33]3; the shading indicates the added width.

[34]1 shows similar alterations made on the skirt pattern in order to avoid having increased width at the bottom of the skirt.

If a bodice is too narrow, the alteration should be made, as suggested for reduction, from shoulder to hem [34]3, the same precaution being taken with regard to the proper fitting of the neck line when adding to centre of pattern.

To lengthen the bodice insert a strip between armhole and waist [34]2.

Occasionally a wedge of paper, rather than a strip, may be necessary, when the enlargement is only required at some particular point in the pattern. [34]5 shows the head of a sleeve expanded because of a specially thick upper arm, and [34]4 an expansion in the back of a bodice to suit wide shoulders, or a broad back. In making this last alteration, care should be taken to ensure that the front shoulder is cut longer to match the back one in length when making up.

THE SEWING MACHINE

DURING the last century it was a rare thing for a sewing machine to be found in the ordinary home, in fact before 1860 and for some time after that it was considered to be a great luxury. The introduction of the domestic sewing machine into the home revolutionized the making of clothes and the whole consideration of dress was changed. At this time ready-made garments as we know them today were not in vogue, consequently many more clothes had to be made at home. Without mechanical aid this was a laborious process, fashion demanded the use of many trimmings such as braids and beading, as well as ruching and frilling, linings, interlinings and boning, and many weeks of hard slogging were put into the making of one garment. To the home dressmaker of that time the sewing machine as it was then, making one straight line of stitching and slowly propelled by hand, was a treasure to be prized as it saved endless hours of hand sewing and made it possible for her to have more clothes than ever before.

Today our attitude towards dress is very different. Styles are simple and an experienced sewer can make a dress in one or two days, especially if she is lucky enough to possess one of the new high-powered machines that will not only stitch a straight seam but neaten the edge, sew on the buttons, make the buttonholes and work the trimming. How delighted our grandmothers of the nineteenth century would have been if they could have possessed one of these modern sewing machines, which bear no resemblance to the first known hand machine.

It is perhaps true that the modern machine requires rather more skill in operation than the less complicated hand model. But a little practice and patience, and a study of the various gadgets and their uses will be well rewarded by the speed and efficiency in sewing.

No longer must you think of the machine as an apparatus that will fasten two pieces of material together without much effort. Some people, if they can thread the needle and stitch a more or less straight line are satisfied. This shows lack of real interest, for, should they inquire further, they would learn some of the enormous possibilities of which the ordinary domestic sewing machine is capable today.

There are a number of different machines from which to choose; they may be hand worked, fitted with a treadle, or electrically driven. Basically they are all similar in methods of use, although some have different ways of adjustment and recently many improvements in design have been made on all types.

In order to produce really first-class and efficient work it is important that the working of the machine should be really understood. It will be found to be quite simple and the modern machine is so delicately adjusted that, rightly used, the finest or the coarsest work may be attempted as well as much work that until recently was normally hand sewn.

Apart from personal clothes, there are numerous household articles which can be made for the home, ranging from loose covers and curtains to quilted eiderdowns and rugs; sheets and household linens may be darned much more quickly and as efficiently on the machine as by hand.

Various types of embroidery and quilting, also decorative trimmings and finishings, such as frilling, tucking, pleating, binding, and hem-stitching, may all be attempted, providing one takes the trouble to become fully acquainted with, and has the patience to master the attachments, which are supplied for these uses with the machine, or which may be bought separately. So many people disregard these gadgets as being too much trouble to use, but it can be argued that attachments would not be made and supplied with the machines if they were not of some use. It is well worth while getting to understand the most complicated ones, for in the end they will repay the initial effort.

In this chapter, most of the pitfalls and difficulties likely to occur in the use of a machine and how to overcome them are explained. Like everything else worth doing at all, machine sewing is worth doing well, and it should be everyone's aim, as in hand sewing, to aspire to the finest workmanship and to endeavour to turn out good work that will bear the closest examination.

Whenever you are in doubt about your machine and the solution is not in these pages or the instruction book supplied with the machine, do not hesitate to go to your local sewing machine shop, where you will find someone able and pleased to help; it is in their interest to assist customers to get the best possible results from their machines.

Instruction may be had in the use of the machine for the more complicated types of work, such as embroidery.

TYPES OF MACHINE

Very careful consideration should be given to the buying of a sewing machine; it is a costly item that should be chosen to give many years, perhaps a lifetime's, service and pleasure. It is a mistake to be satisfied with anything but the best and unwise to try to save a few shillings, or even pounds, by the risky purchase of cheap, imitation or reconditioned machines. Select carefully and wisely, therefore, the sewing machine

that is to be such a good friend and buy the best that you can afford.

Hand Machines. Most sewing machines today are electrically operated but it is still possible to obtain the straight stitching models hand-operated. Some people prefer hand machines, they are slower and for the inexperienced sewer, who is not wanting to attempt a lot of elaborate work, such machines are quite adequate. But when she becomes more efficient in the use of the machine she may wish to change to a treadle or electrically worked model and it is possible to have a motor attached or convert it for treadle use.

Treadle Machines. These too are obtainable although not generally manufactured, the real demand being for the electric machine. The advantages of a treadle machine over a hand machine are many: it is much quicker; both hands are left free to manipulate the work, so that the stitching produced is straighter and the finished work presents a better appearance. For this same reason the attachments are easier to use with a treadle machine, which enables darning on table and household linen to be done almost invisibly, and even intricate embroidery can be produced, if one's fancy turns in that direction and a little time and patience can be given to practice.

Hints. Here are a few words of advice on the use of a treadle machine, which will be of help to those who are using this type for the first time.

It is essential that treadle practice should precede actual sewing on the machine, because, easy as it is, it involves a slightly unusual movement of the foot which needs practice for it to become second nature.

The first essential to enjoyment in using a treadle machine is to have a comfortable chair of the right height—just high enough to allow the feet to be placed comfortably and naturally upon the treadle when sitting squarely in front of the machine, directly in line with the needle.

It is unwise to lay down any hard-and-fast rule as to the position of the feet, as operators differ slightly on this point just as some people are left- or right-handed, but it is generally agreed that the most effective as well as the most comfortable position for treadling is with the ball of the left foot upon the upper left corner of the treadle and the heel of the right foot on the lower right corner. In this position treadling requires scarcely any effort.

Practise first without the driving belt. When proper control of the treadle has been acquired, the belt should be placed on the balance wheel and the practice continued until the operator can start the machine and keep it going with ease. It is advisable to give the balance wheel a start with the right hand at the same time that pressure is applied to the treadle.

The balance wheel must turn in the direction which will enable the feed to carry the material backwards, away from the needle, with each

succeeding stitch. On nearly all family sewing machines of the lock-stitch type the balance wheel turns towards the operator.

During treadle practice, and at all times when a sewing machine is run without material in position for sewing, the needle should be unthreaded and the presser foot raised, so that it does not come in contact with the feed.

Electric Models. Lastly, we come to the electric sewing machine, and all we have said in favour of a treadle machine can be urged for its modern electric rival, with this big added advantage that the little electric motor attached, no bigger than one's fist, does all the work. With both hands free to handle the work, all that the needlewoman has to do is to apply slight pressure, by foot or knee, to the control.

The speed of the motor is controlled by the amount of pressure applied to the control. More than any other the electric sewing machine has advanced both in design and achievement during the last few years. Streamlined models in attractive colours have ousted the old-fashioned shape that had been with us since the first beginnings of the domestic machine. Most new models are equipped to do backwards or forwards stitching and the stitch and tension regulators are numbered. With one machine you can do ordinary up-and-down straight stitching and by the switch of a knob change to zig-zag sewing of varying widths for decorative stitching or to neaten the seam edges, make automatic buttonholes, sew on buttons and press fasteners, and with the addition of a simple disc, and a little practice, do embroidery as well. When a twin needle is fitted two lines of stitching in different colours, or the same colour, can be worked.

The very latest, luxury model will perform all the operations mentioned above and in addition it is fitted with a slant needle to give better visibility and better stitching. There is a dial control which makes stitch selection simple, quick, easy and accurate, plus many other exclusive features. All electric models are fitted with a little light which illuminates the work while machining so there is no great worry if the room light is not quite in the correct position.

One Final Word. The electric machine can be plugged into any ordinary wall plug or lighting point and adds very little to the electricity bill as it consumes no more than a small electric bulb.

USING THE MACHINE

Practising Stitching. Many beginners will be impatient and eager at once to be "making something," and will be tempted to miss the treadle practice mentioned above. In the same manner, they may perhaps want to ignore the desirability of straight stitching practice,

necessary on all types of machine, before starting serious work. This should be done on paper, without threading the machine, until the operator can follow a straight line with ease. Crooked sewing ruins the appearance and fit of a garment.

Fold a few sheets of paper, about 6 by 9 ins., several times length-ways, or rule straight lines parallel, about $\frac{1}{2}$ in. apart, and then practise following these lines with stitching (without thread) until perfect results are obtained.

The next step is to practise turning corners. Begin by stitching along one edge, keeping the right-hand edge of the presser foot even with the edge of the paper. When near the corner, stop the machine with the needle in the paper, raise the presser bar and turn the paper ready to stitch along the next side. Follow the four sides of the paper and then use the first line of stitching as a guide, making a nest of squares.

This gives excellent practice in turning corners, as well as in making straight stitching by using the edge of presser foot as a guide.

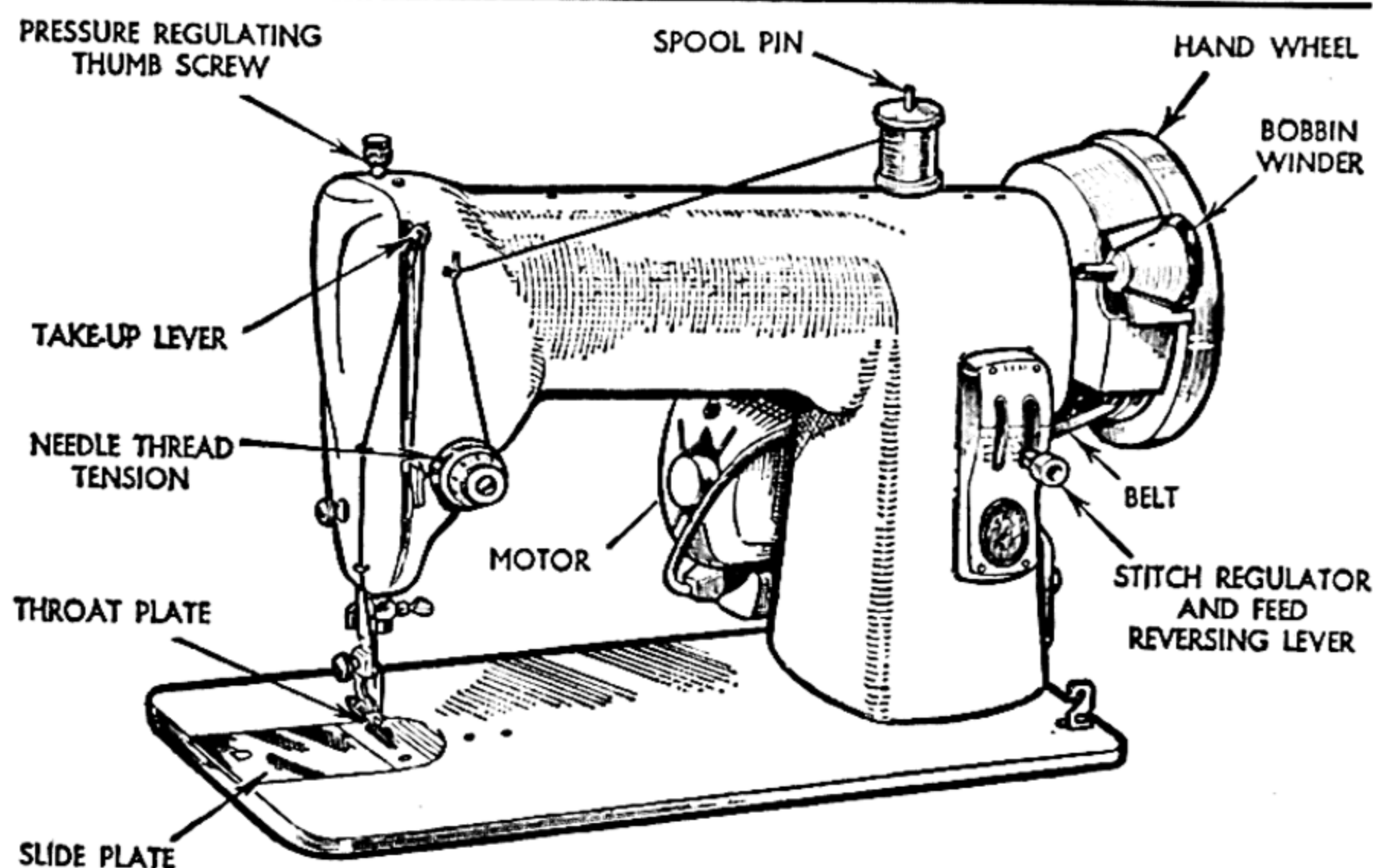
By following these suggestions, the beginner will acquire a knowledge of speed and control of the machine, enabling her to proceed with actual stitching and give a professional finish to her work.

The instruction book sent out with every new sewing machine has been carefully compiled by the makers as the result of years of experience, and if it is read and followed closely you should not go far wrong.

When difficulty occurs, it is ninety-nine times out of a hundred a mistake to blame the machine and safer to consider just what it is one has done wrong oneself. In short, when in difficulty do not blame the machine, but study the instruction book again, and that failing, keep cool and take your problem to the local shop.

In machine sewing, as in hand sewing, the size of needle and thread, their thickness and suitability to the fabric being sewn, are all considered and special attention is given to the length of stitch. Few could say just how many hours they have spent acquiring proficiency in these elementary steps in hand sewing, and the results, when the worker loves needlecraft, are very charming; but the process is always painfully slow and to many sufficiently tedious to stifle any likelihood of their becoming enthusiastic needlewomen. This preliminary groundwork is also necessary with the machine, and far too many expect to work the machine without trouble or attention to details.

Needles and Thread. A perfect stitch can be obtained only when the thread is selected to suit the material to be stitched and the needle is of the correct size for the thread. When stitching heavy material, if the needle is too fine for the thread and material it is likely to break when crossing a seam. The same would, of course, happen in hand sewing if a fine needle were used for heavy work.



[35] *This diagram shows clearly the various parts of the sewing machine for easy reference and help when using it.*

If a coarse needle is used on fine material, the perforations made will show in the finished work and detract from the appearance.

The tendency in latter years has been towards favouring fine and delicate fabrics, and many machinists would add to the appearance of their work if they would use finer cotton and needles in their machines, such as cotton size 80 to 100 with No. 11 needle.

The needle should be changed periodically, for the point may be expected to lose some of its sharpness after long use. It is a good plan to keep two or three spare ones of varying sizes, so that the right needle to suit the work is at hand. The table on page 62 will be a guide to the selection of needles and thread and the materials they are used with.

Only the needles made and recommended by the manufacturers of the sewing machine should be used. Any cheap imitations are liable to be faulty in size and finish, resulting in slipped stitches and other difficulties. A good machine deserves a good needle, and it is false economy to try to save a penny or two in this way.

SETTING THE NEEDLE AND THREADING

It is important that the needle should be fitted into the machine correctly and that the threading should be right, for if incorrectly done the machine will not work properly. The illustration [36]A, page 64.

RELATIVE SIZES OF NEEDLES AND THREADS

| <i>Sizes of Needles.</i> | <i>Class of Work to be Sewn.</i> | <i>Sizes of Cotton, Linen or Silk.</i> |
|--------------------------|--|---|
| 9 | Very thin muslin, cambric, linen. | 100 to 150 cotton, 30 silk. |
| 11 | Fine calicoes, muslins, linens, shirtings, fine silk. | 80 to 100 cotton, 24 to 30 silk. |
| 14 | Shirtings, sheetings, bleached calicoes, silk and general domestic goods, and all classes of general work. | 60 to 80 cotton, 20 silk. |
| 16 | All kinds of heavy calicoes, light woollen goods, heavy silk, seaming. | 40 to 60 cotton, 16 to 18 silk. |
| 18 | Tickings, woollen goods, trousers, boys' clothing, corsets, coats, suits. | 30 to 40 cotton, 10 to 12 silk. |
| 19 | Heavy woollens, tickings, bags, heavy coats, trousers, heavy clothing generally. | 24 to 30 cotton, 60 to 80 linen. |
| 21 | Bags, coarse cloths, heavy goods of any texture. | 40 to 60 linen, or very coarse cotton. |

shows the correct method of threading a popular, straight stitching model.

To learn the right way to thread your own machine consult the instruction book issued by the manufacturer.

To ensure right setting of the needle, turn the balance wheel over towards you until the needle bar rises to the highest point. Loosen the thumb-screw of the needle clamp and remove the old needle. Hold the new needle in left hand with the flat side towards the balance wheel, insert it into the needle clamp as far up as it will go; then tighten the thumb-screw.

As a general rule, the side of the needle with the flat shank has a short groove, while the other side has a long groove [36]c. The thread must pass down this long groove when sewing.

Therefore, if the machine is threaded from left to right the long groove is on the left, and vice versa.

If the needle is not placed correctly in the machine, it cannot be threaded correctly and it will not sew satisfactorily.

Winding Bobbins. A bobbin must be wound evenly to secure perfect results. Care should be taken, therefore, to see that the thread lies smoothly and evenly, and the bobbin should never be wound so full that the thread is tight in the bobbin case or shuttle.

A correctly wound bobbin will ensure a smooth-running thread from the shuttle and prevent an uneven stitch which might occur if the thread were placed unevenly in the bobbin.

If the thread winds to one side of the bobbin the guide which carries the thread from the bobbin winder may have become slightly bent. A slight twist with a pair of pliers can put this right but care must be taken when making this adjustment not to bend the guide too far in the reverse direction.

Spare Bobbins. Always keep a sufficient supply of bobbins on hand, so that you are not tempted to wind one colour of thread on a partly wound bobbin of another colour. Bobbins wound in this way are apt to be uneven, and the ends of the thread may become tangled and cause annoyance.

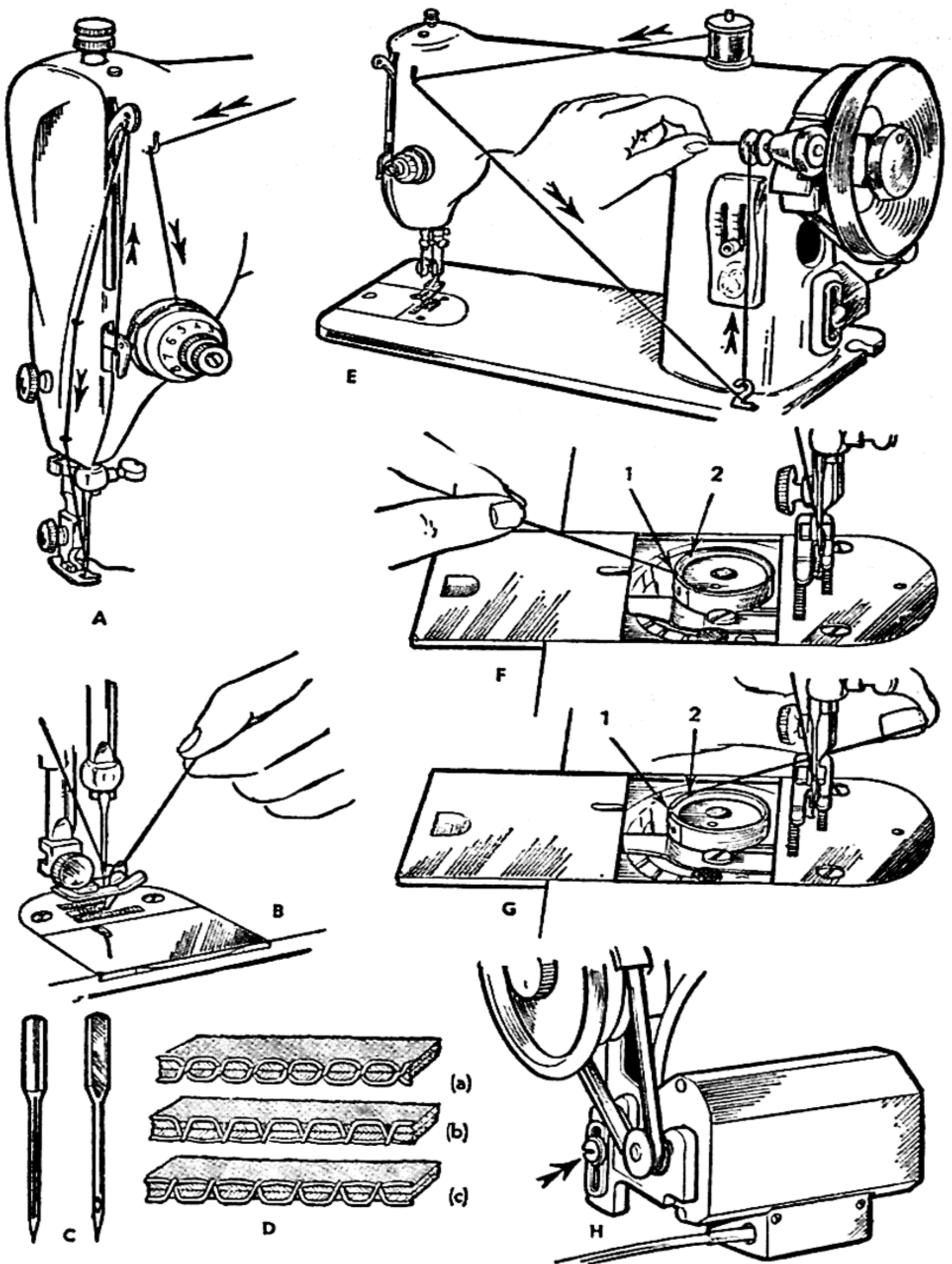
Rubber Ring. There is a rubber ring on the bobbin winder which makes contact with the hub of the balance wheel; if this has been allowed to become oily, or has worn out, it will fail to have proper contact and should be replaced.

SEWING

So many amateur machinists begin wrongly when starting a seam; the following hints will help you to make a neat beginning and avoid a jumble of loose ends.

Pull sufficient thread through the needle and with the left hand hold the end, leaving it quite slack from the hand to the needle; turn the balance wheel towards you until the needle moves down and up again to its highest point, thus catching the under thread; the thread you are holding and the under thread will be brought up with it through the needle hole in the throat plate [36]B. Then lay both ends back under the presser foot, and having inserted the material to be stitched, lower the presser-bar lifter and commence to sew, making sure that the needle starts on the material.

With the newest machines it is possible to stitch backwards as well as forwards. The end of the seam will be strengthened, and it is not necessary to tie off the ends of thread if a few stitches are made in the reverse direction before commencing to sew the seam. To do this, insert the needle in fabric, on seam line, about $\frac{1}{2}$ in. from edge. Lower presser



[36] A. Upper threading. B. Upper thread engaged with shuttle thread. C. Sides of Needle. D. (a) Correct tension; (b) under thread too tight; (c) top thread too tight. E. Winding bobbin. F. and G. Threading bobbin case. H. Bracket screw for adjusting belt tension—motor.

foot and adjust stitch regulator for backward stitching, stitch to edge of fabric, change stitch regulator and proceed to sew the seam in the normal way. This procedure may be reversed at the end of the seam.

It is a mistake to handle work too much and attempt, as it were, to help the machine; if it is a machine in good condition, it will do the work without fuss, so do not try to force the feeding by pulling the material. The machine feeds without assistance, and pulling the material may deflect the needle and cause it to break.

The Stitch. Every stitch should in itself be decorative—this should be the slogan of amateur and professional machinists alike.

Often the stitching on garments is out of sight, and the “rough and ready” worker just does not trouble whether the stitch is too long or too short or if the tension is correct. This is an attitude which should be avoided, for nothing short of perfection of stitch is good enough, whether visible or hidden.

A line of perfect stitching is a thing of beauty; and many garment trimmings and furnishings rely upon rows of stitching for decorative effect.

Length of Stitch. To secure a perfect stitch, the length must be regulated to suit the fabric used. A thick material calls for a longer stitch and, of course, thicker needle and thread, while a short stitch and finer needle and thread are essential for thin, flimsy material. Few faults are more apparent, or spoil the appearance of work, more than inattention to these essential details.

About 18 stitches to the inch is suitable for ordinary sewing; but it is both interesting and useful to take a double thickness of material, measure off one inch with a tape measure, sew over the measured inch and count the stitches. If this is done a few times, altering the stitch regulator between each test, one gets a clear idea of the effect of stitches varying from 8 to 30 or more to the inch. There is always some difference of opinion on the desirable size of stitch, but a stitch that is too small can be as much out of place as one that is too large.

Correct Tension. Beauty of stitch relies on the correct regulation of tension even more than the length of stitch.

The adjustment of the tension is one of those things which, for some strange reason, seems to disturb the inexperienced, and yet there is nothing at all mysterious or difficult about it.

In hand-sewing the material is held between the fingers of the left hand, and the threaded needle with the right hand; when completing each stitch the cotton is pulled with a strong or light pull, or tension, as may be required to suit the material and cotton. It is a similar function which is performed by the sewing machine tension, take-up lever and stitch mechanism. There is an upper and a lower tension on family lock-

stitch machines [36]D. The upper tension controls the thread from the needle, while the lower tension controls the thread from the shuttle or bobbin. It is the tension, or pulling together of the top and bottom threads, that completes the sewing-machine stitch.

After the needle thread has passed round the shuttle, it is pulled by the take-up lever to take up the slack (as the hand does in hand sewing) and complete the stitch by locking both threads together.

The pull, or tension, on top and bottom threads should be equal, and when this is the case the lock of the stitch occurs in the centre of the material sewn and a perfect stitch is formed.

To Correct Tension. The method of correcting tension may vary according to the type and make of machine and it is advisable to consult the instruction book before attempting to make any corrective adjustments. However, the main principles are—the upper thread is adjusted by turning the thumb nut to right or to the left, on modern machines there is a dial and it is usual to turn to a lower number when the top thread is too tight and in the reverse direction when it is too slack.

It is seldom necessary to alter the tension of the under thread, for the reason explained in the instruction books, that all machines are adjusted correctly before they leave the factory. Should some adjustment of the tension on the lower thread prove desirable, it is easily accomplished by a slight turn of the screw holding the tension spring, under which the thread passes. Loosen the screw to reduce the tension and tighten it slightly to increase the tension, but do make sure you have found the right screw or more serious damage may be done.

When sewing flannel or bias seams, a short stitch is recommended and as light a tension as possible, so that the thread may be loose enough to withstand the strain of the material stretching.

Belt Tension. On all electric sewing machines there is a short belt from the motor to the flywheel, which drives the machine. The tension of this belt should be adjusted correctly in order to get efficient working and prevent the belt from slipping. To adjust this loosen the bracket screw [36]H, page 64, so that the weight of the motor will find the correct tension then tighten the screw again.

Pressure on Material. It will be noticed that the sewing machine presser foot rests on what is termed the feed dog, holding the material between them. The pressure on the material should be just enough to prevent the work from rising with the needle, and allow it to feed along smoothly. The machine would run hard, and fine material might be marked if the pressure were too great.

For ordinary family sewing it is not often desirable to alter the pressure, but in sewing fine silk or flimsy material it may be necessary

to give the regulating thumb-screw on the top of the presser bar two of three upward turns. To increase pressure, give the thumb-screw a few turns downward.

Finishing Sewing. An unskilled and inexperienced machinist can soon be detected by the way she begins and ends a seam; how to begin stitching has been described, and finishing off in the right way is even more important. The right way is, fortunately, as easy as the wrong way, it is merely a question of getting the knack.

When finishing a seam, never sew beyond the end of the material. Stop the machine just before the end is reached; this will prevent the thread becoming caught in the bobbin case.

Before releasing material, see that the take-up lever is at the highest point; then raise the presser foot lever (which also releases the upper tension) and remove the material by drawing it back and to the left. Hold threads in both hands and cut them by a quick downward movement over the thread cutter fixed to the presser bar or with scissors.

Three or four inches of thread should always be left to prevent the needle becoming unthreaded when a fresh seam is started.

Sewing Seams. Always keep the bulk of the material to the left of the needle. This allows greater freedom of feeding than when it is allowed to pass under the arm of the machine. Also, if the machine has been carelessly over-oiled, there is less likelihood of goods being soiled.

The cloth guide included in the machine equipment is an aid to straight stitching, and may be adjusted to various distances from the needle as desired. Machinists with "a straight eye" develop great skill in keeping the rows of stitching parallel, using the position of the edge of the presser foot as a guide.

If a sewing machine is perfect it should sew straight without guiding, but if the needle is bent or the foot is out of level, the line of stitching will have a tendency to curve. Any machine that will not stitch approximately straight should be taken to the local shop; it is difficult to turn out perfect work if the material has to be continually guided to preserve a straight line.

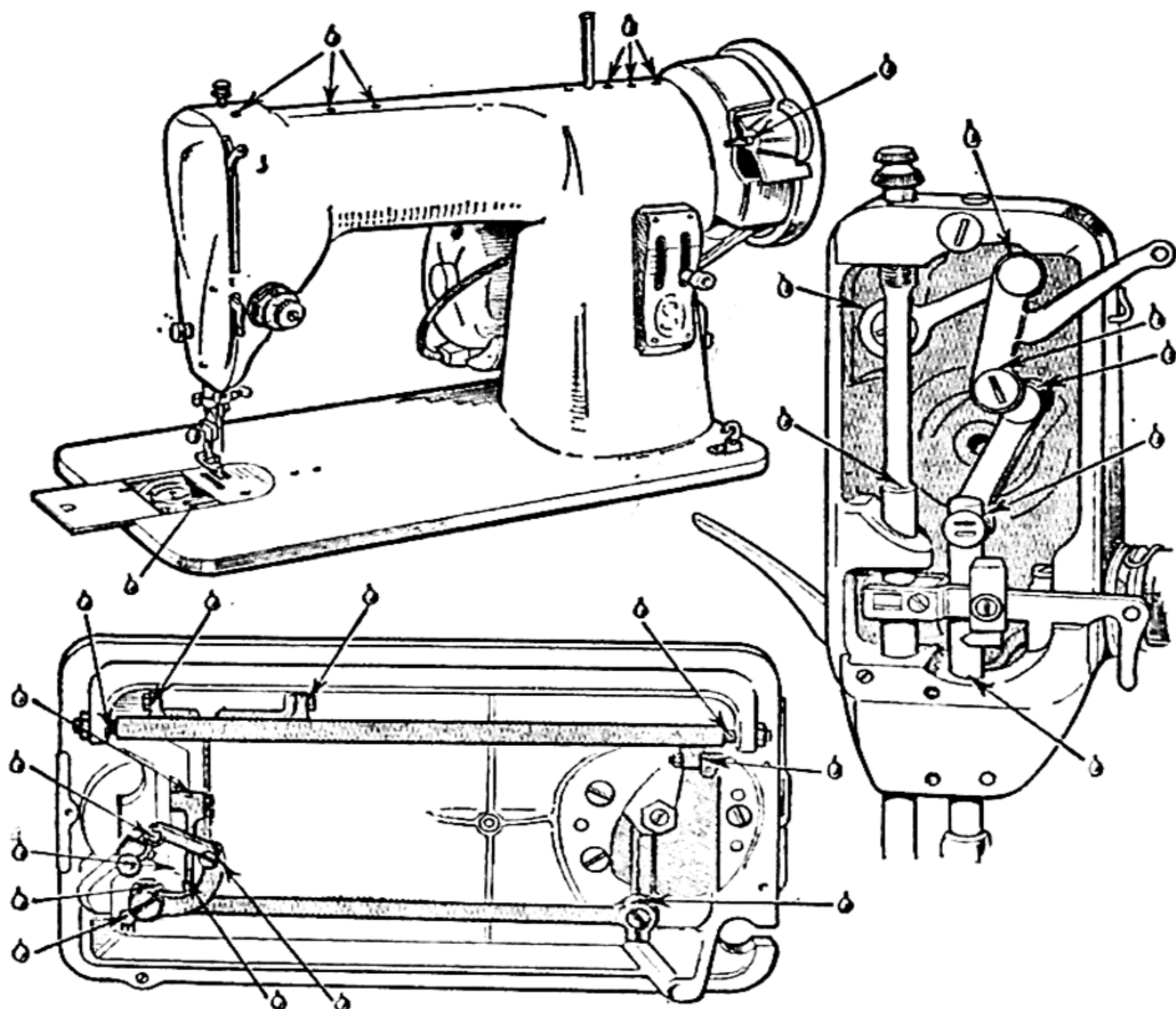
CLEANING AND OILING

The advice now tendered should be followed by all users of the family sewing machine. Long-suffering as the machine is, there comes a time when it resents being fed with unsuitable thick oil, and can no longer tolerate an accumulation of fluff and dust in the feeding mechanism.

Household oils are not only unsuitable but harmful, and result eventually in the machine becoming clogged with a thick sticky mass which has to be dissolved by a dose of paraffin.

How often a machine should be cleaned depends entirely upon how much it is used and the class of material sewn; briefly, a sewing machine should be kept "as bright as a new pin."

The equipment needed for cleaning the machine consists of a duster or piece of soft material that has been washed and is free from lint and



[37] *These three drawings show the oiling points of a domestic sewing machine. To reach the points shown on the lower drawing turn the head back on its hinges. The drawing on the right shows the face plate removed to allow for oiling.*

fluff, a screwdriver and a stiletto. Before oiling any part of the machine head or stand, all dust, lint and threads must be removed, especially in and around the shuttle race.

No machinery can work satisfactorily if allowed to become clogged with dirt, dry or gummed-up with a poor grade of oil. If the machine is kept running continuously, it should be cleaned and oiled daily; if

only used moderately, say a few hours per day, it may be sufficient to oil and clean it once or twice a week.

Care should be taken to use only high-grade machine oil; one drop should be applied to each bearing or point where there is friction. The guiding principle to bear in mind in lubricating a machine (including, of course, the treadle) is that all moving parts in contact must be covered with a film of oil and not be allowed to become dry.

To oil the needle bar mechanism, remove the face plate and oil all moving points of contact, see opposite [37].

Do not omit to put a drop of oil on the small red felt pad which is sometimes found under the slide which covers the bobbin, as that lubricates the oscillating hook. Do not forget to oil the bobbin winder, and if it is a hand machine, remember the two oil holes in the hand attachment.

It is, of course, necessary to turn the head of the machine back on the hinges to reach the oiling points on the under side, beneath the bed-plate. By turning the balance wheel slowly, you will be able to see the working parts and apply a drop of oil at each point of contact.

After oiling, the machine should be run rapidly for a minute or two to enable the oil to penetrate into the bearings. Carefully wipe away any surplus oil that might come into contact with the work.

The treadle stand should have its share of cleaning and oiling to ensure easy running. A drop of oil should be applied to the centres upon which the belt wheel and treadle work, and to both ends of the "pitman" connecting the treadle with the belt wheel.

To Remove Gummed Oil. If a machine has been left unused for a considerable time, and especially if unsuitable oil has been used, it may run hard. In this case, a little paraffin should be applied at each oiling point, the machine being then run quickly for a time to dissolve the old oil; the machine should be wiped thoroughly with a piece of waste material, and proper sewing-machine oil should be applied to all the working parts. A second oiling should follow after a little use when paraffin has been used in this way. Remember, the paraffin is not applied as a lubricant, but to dissolve and wash away the congealed oil.

The Motor. Do not oil the motor; if this requires attention get into touch with your local agent as it needs special treatment.

The electrical connections of a sewing machine are similar to those of any other electrical appliance. Before inserting the plug make sure that the voltage marked on the machine is the same as that on your meter. Sewing machines can be supplied to operate on any voltage and on alternating or direct current.

COMMON CAUSES OF MACHINE TROUBLE

Few, if any, machine troubles will occur if it is a good one in the first place, and if you understand it and take reasonable care of it.

Causes of Upper Thread Breaking—

Machine may be incorrectly threaded.

Tensions too tight.

Needle incorrectly set.

Needle bent or with a blunt point.

Needle too fine for size of thread or for material to be sewn.

Take-up spring bent or broken.

Tension disks worn so that thread works in a groove.

Causes of Lower Thread Breaking—

Tensions too tight.

Spring on bobbin or shuttle being worn.

Thread wound unevenly on bobbin, or bobbin wound too full.

To Avoid Breaking Needles. Do not sew heavy seams with too fine a needle.

Use correct size of needle for thread and material to be sewn.

See that presser foot or attachments are securely fastened to the presser bar, and that needle in its descent is central in the hole of the attachments and throat plate.

Do not try to remove the material until the needle is out of the work; otherwise the needle may become bent and strike the throat plate when restarting to sew.

Do not pull material when sewing or needle may become bent and strike the throat plate.

Use only the needles made and recommended by the manufacturers of the sewing machine itself.

Do not leave pins in the material after basting.

Missed Stitches. Needle not accurately set in needle bar, or needle blunt or bent. Needle may be too fine for the thread used.

Stitches Looping. Looped stitches are usually the result of tension being too loose. See that top and bottom threading is correct, that thread is of good quality and correct size for the needle.

Test both tensions and stitch on a piece of the material to be sewn.

Looped stitches may result from wrong placing of bobbin case or shuttle, so that the thread pulls from the wrong side of the bobbin (consult the instruction book).

Machine Not Feeding Correctly. May be caused by the pressure on the work being too light or too heavy for the material, in which case adjust by turning the thumb-screw at the top of presser bar.

Tensions may be too tight.

Feed dog may be worn—test by feeling the teeth with your fingers.

If not sharp, they should be replaced by a sewing machine mechanic; but feed dogs do not readily wear out with ordinary usage.

The stitch regulator screw may have been adjusted too far, thus making only a minute stitch, or making the feed inoperative.

Puckered Seams. Tensions may be too tight. Stitch may be too long for material being sewn, especially if it is fine material.

Machine Working Heavily. The machine may have been left idle for some time and old oil become gummed, necessitating cleaning.

The belt may be too tight or too loose; it should be just tight enough to grip without slipping.

Bobbin winder may have been left in position for winding, thus putting pressure on the balance wheel.

Noisy Treadle. Screws on which treadle is pivoted may need tightening, in which case release one of the screws by loosening the nut one or two turns with a wrench, then place the screwdriver in the slot of the screw and advance the screw towards the treadle just sufficiently to take up the play. Tighten the nut and test the treadle. If necessary, repeat the process on the other side.

SEWING MACHINE ATTACHMENTS

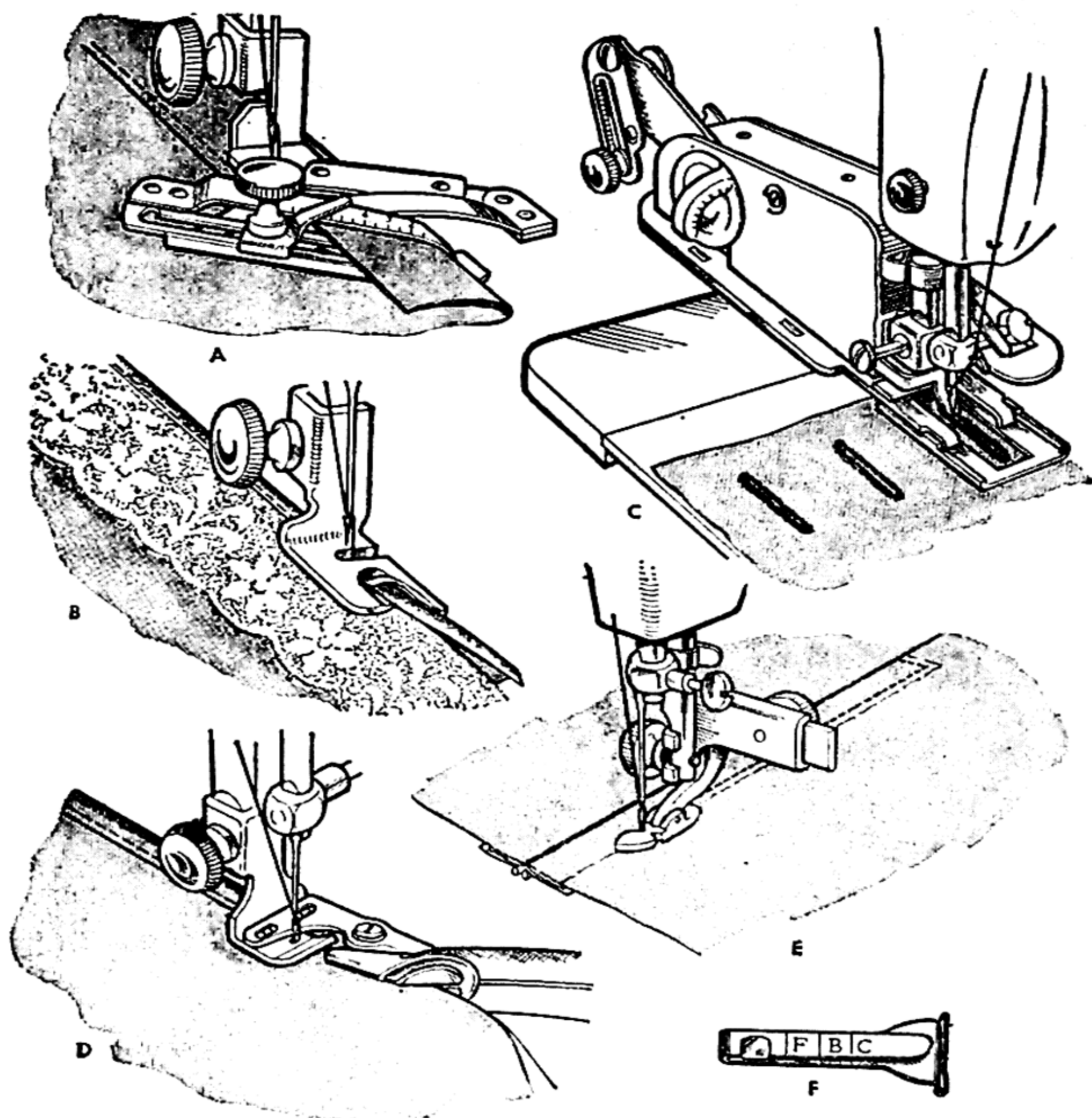
Frequently the use of one or other of these attachments enables the home-sewer to give that much sought after professional finish to garments. It is a pity that a larger proportion of amateur machinists do not make themselves efficient in the use of these attachments, which form part of the equipment supplied with all new sewing machines.

There are innumerable house furnishings, cushions and fancy articles which the cunning worker can devise and quickly make with their aid, often providing Christmas and birthday gifts and home adornments at a minimum outlay, and with a great deal of satisfaction.

It is not possible to give detailed instruction on how to work all the various attachments; information on that must be sought from the instruction book or, better still, a visit to the sewing machine people, where an instructress will help over any difficulty; half an hour's lesson is better than many written pages of instruction.

The Binder. Binding is perhaps more used today than ever before, not only as a strong finish to the edge of a garment but also for definite decorative effect.

The binder [38]D, is a particularly useful attachment. Strips of matching material or a contrasting binding, cut on the bias, can be easily sewn to the edge of a garment for a neat finish, or as trimming. The chief point to watch is to have the strip cut on the true cross, and it must be a width to suit the attachment.



[38] *Some of the attachments that can be used with the ordinary domestic sewing machine. A. Adjustable hemmer. B. Hemming foot. C. Buttonhole attachment. D. The binder. E. Cording foot. F. Bias cutting gauge.*

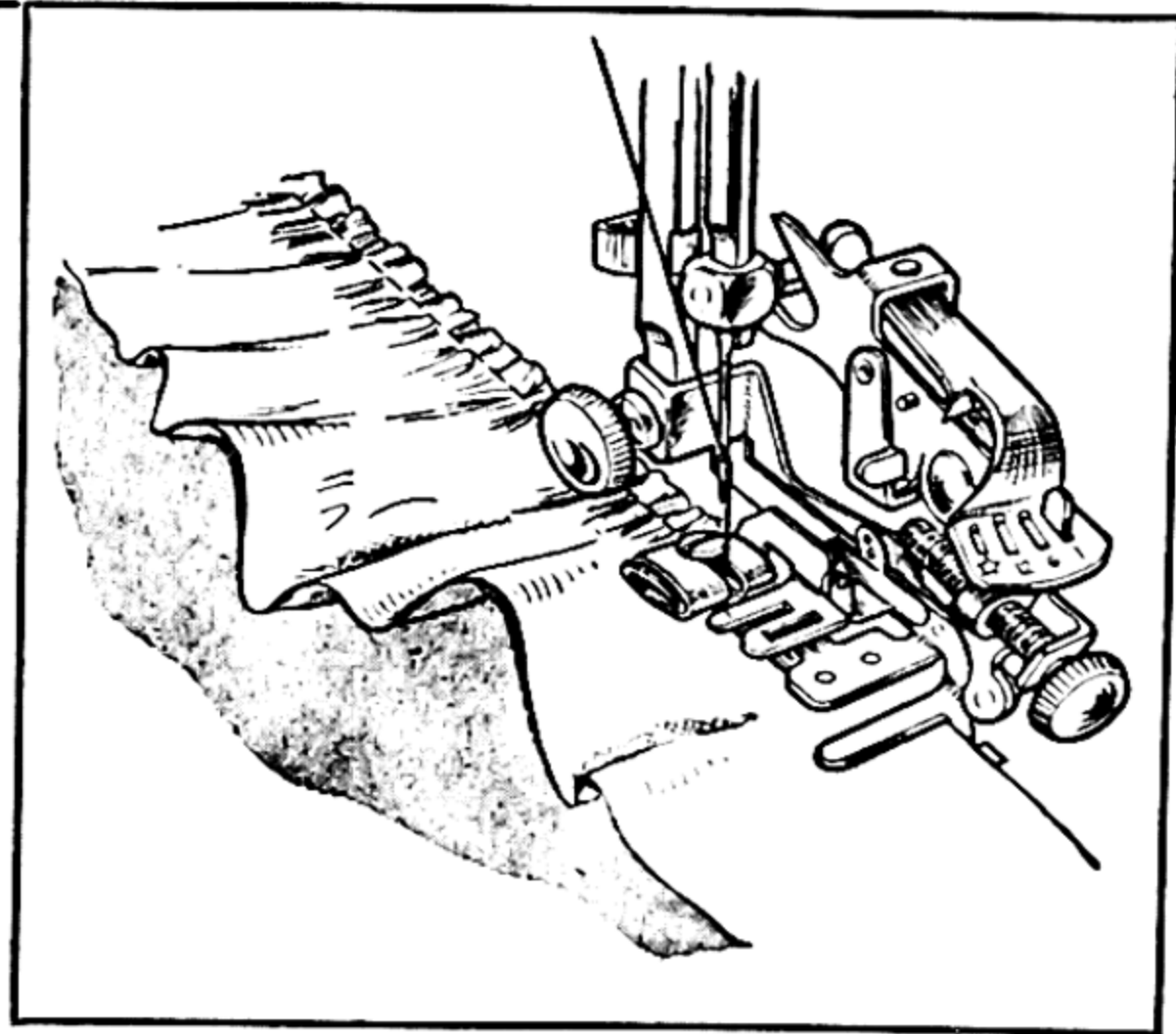
Binding can also be applied as a french fold, as bound buttonholes, round plackets, scallops, outside and inside curves on various pieces of work too numerous to mention.

The Bias Cutting Gauge. In connexion with the binder, one should also possess this inexpensive gauge [38]F which is fastened to scissors and enables binding to be cut straight and to the correct width.

The Hemmers.

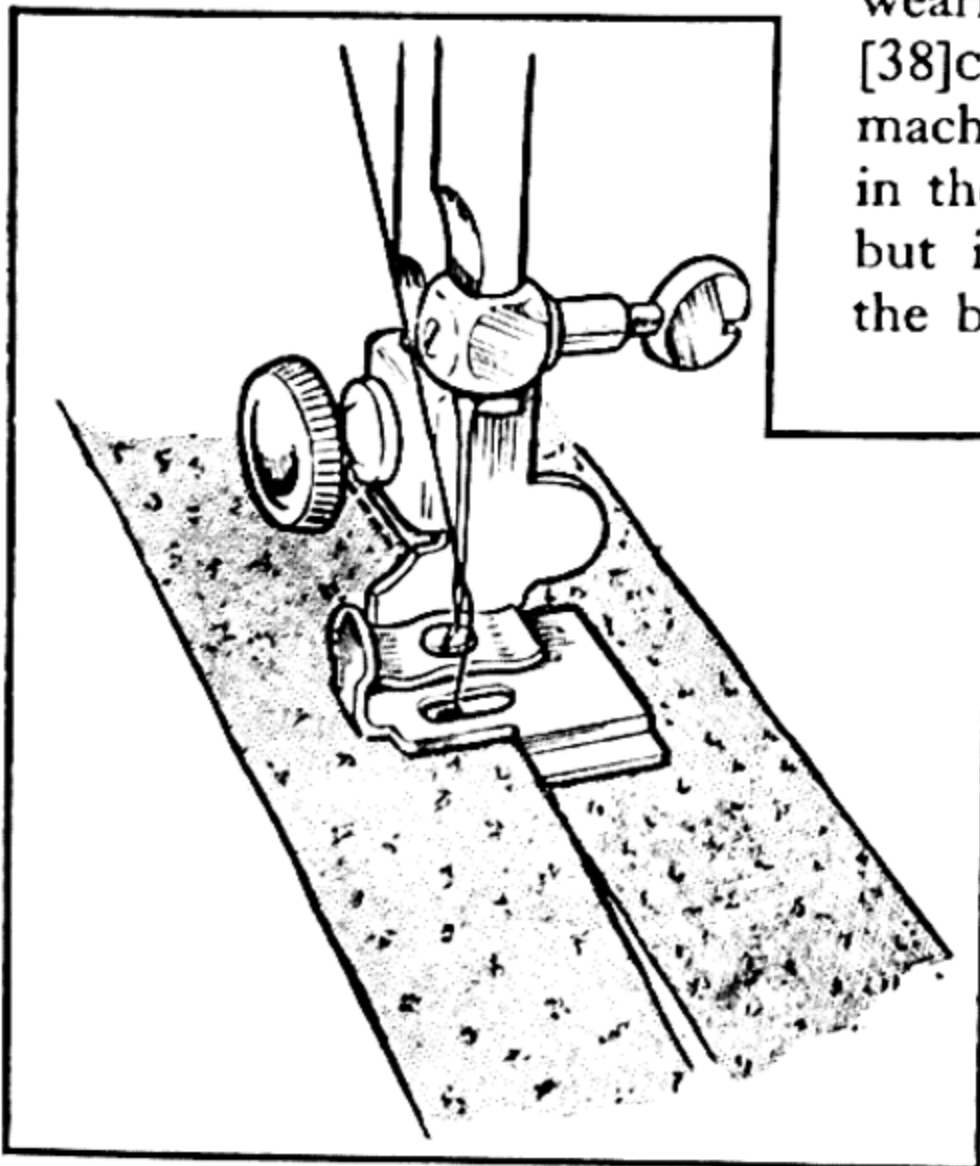
There is usually a very narrow foot hemmer [38]B and also an adjustable hemmer [38A] supplied with the best sewing machines. They need a little practice to obtain perfection in handling, but it is worth it. There are comparatively few pieces of work without a hem of some size, so every machinist

worthy of the name should make up her mind to practise with these useful attachments. Lace can be sewn at the same time as the hem when using the foot hemmer [38]B.



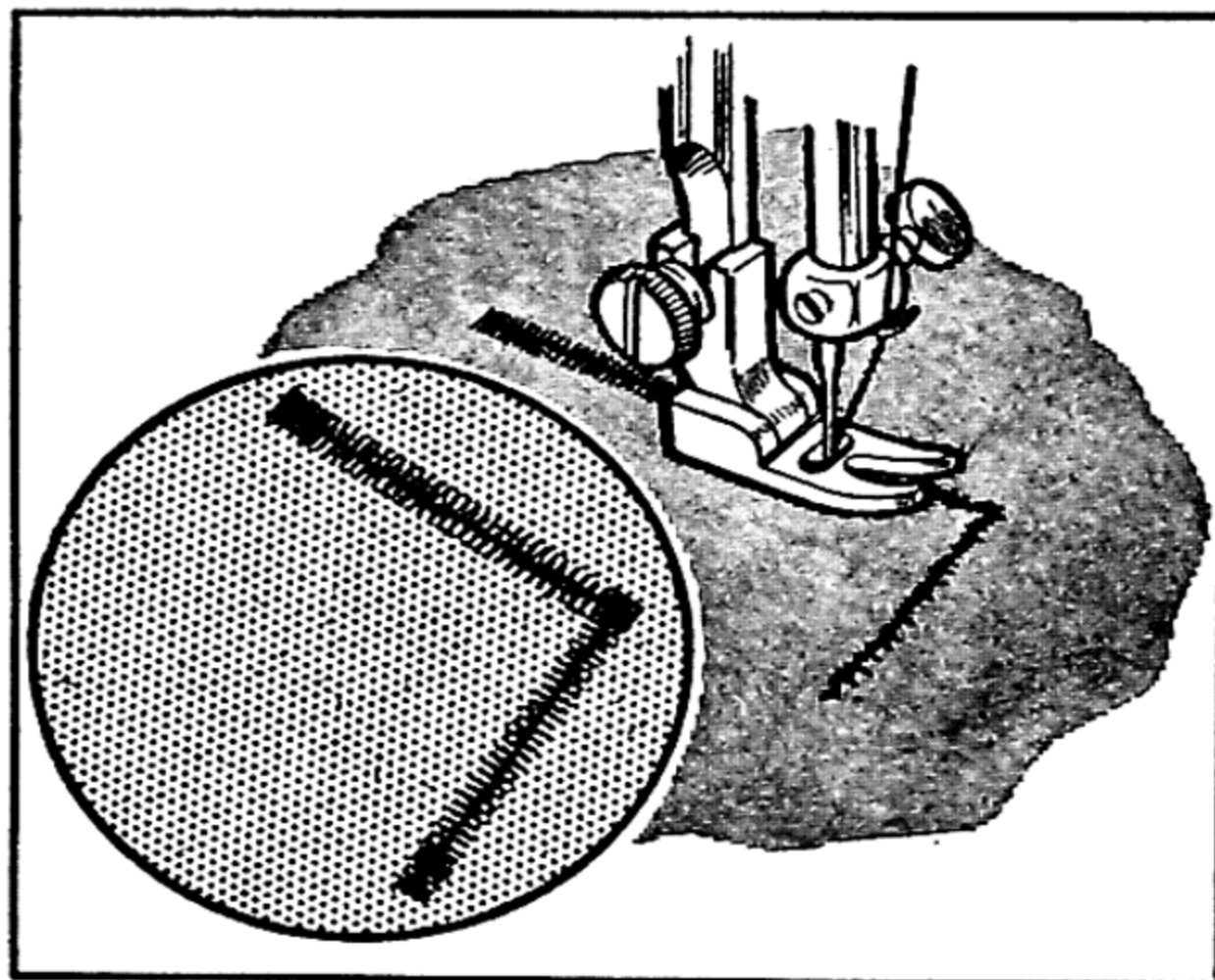
[39] *The ruffler, a most useful domestic attachment.*

The Buttonholer. An attachment that will produce neat and hard wearing buttonholes on any fabric [38]c, can be fitted to some types of machine. No special skill is required in the making of these buttonholes but it is as well to practise using the buttonholer on a spare piece of fabric before working on the garment.



[40] *The edge stitcher is used for joining pieces of insertion edge to edge.*

The Cording or Zipper Foot. This is an invaluable attachment to have when stitching seams that have a piping cord inserted. Half the foot is cut away so that the line of sewing can be made close to the cord for a neat finish. It is also a useful gadget to have when inserting zip fasteners into an opening, see illustration [38]E.



[41] *Tears in linen are mended perfectly on the sewing machine.*

The Ruffler. This is the most complicated in appearance of all the usual domestic attachments, but it is really quite easy to handle and the results are most fascinating [39]. Gathers and pleats can be made with this attachment.

The width of the pleats is adjusted by the size of the stitch; they may be arranged at regular intervals or in groups. Directly

one turns out ruffles or pleats that are regular one feels something has been accomplished.

The Edge Stitcher. This is attached to the machine in place of the presser foot and it is used for the joining of lace and insertion or ribbon edge to edge [40], for the making of pin tucks or for tucking lace; and if the edge stitcher is used when French seams or facings are being sewn a much finer and neater seam will result.

Repairs to Linen. The modern machine is a great aid and time saver when invisible repairs have to be made on fine linen. In addition to working a perfect darn it will make an almost invisible and strong repair of rends and tears. The torn edges are sewn together with zig-zag stitches worked over a bias underlay [41].

For methods of darning and repairing linen on your own machine follow the instructions given in the booklet.

Needle Threader. This little accessory to the sewing machine is a boon to all, but especially to those with imperfect sight, as it simplifies the process of threading the needle.

ORNAMENTAL STITCHING

Many forms of decorative machine stitching are possible and easy to accomplish by the enthusiast who thinks out the various possibilities of a machine and indulges in a few experiments.

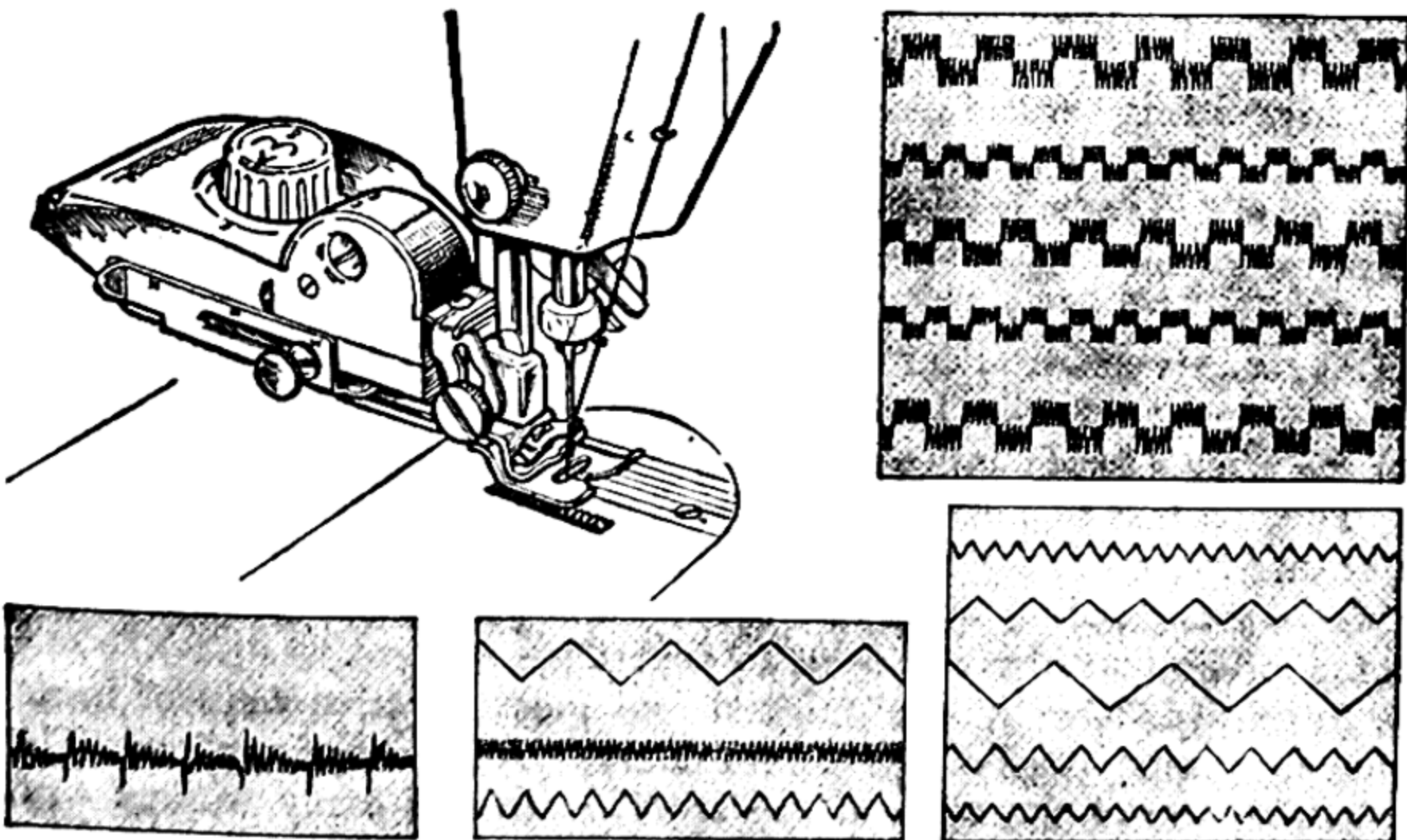
A simple way of working a line of decorative stitching is to wind the bobbin with heavy embroidery silk, using a plain sewing silk in the

needle. The under tension should be entirely released so that the thick silk may pull freely from the bobbin. The upper tension may also be loosened slightly so that the stitches stand up a little. In this way some novel trimming effects can be contrived.

The stitching should then proceed as for ordinary sewing, but with the right side of material face down. The design is marked on the wrong side, so that it can be seen and followed by the needle. The length of stitch should be varied to suit the design, but ten stitches to the inch, or fewer, is suggested. If the design is small, the machine should be run slowly, and care will be needed in following the line.

Another little-known form of decorative stitching which combines hand and machine sewing is accomplished by making two or more parallel lines of long machine stitches in silk or coloured thread; then using the machine stitches as a foundation or framework, work interlacing stitches across from one row of machine stitches to the other with the same or a contrasting thread. The variety of effects which can be obtained in coil stitch, link stitch, triple loop stitch borders, and so on, is almost endless.

The Zigzagger. Very elaborate embroidery stitches in more than one colour can be worked on the "swing needle" machines, and also on the models where "twin needles" can be fitted. The instructions given with the machine should be followed carefully, or better still arrange with the local machine shop for instructions in the correct



[42] A special attachment which will convert the domestic machine for decorative stitching, and some of the stitches that can be worked.

methods. But it is not everyone who is lucky enough to possess one of these.

The machinist who is interested in working embroidery should consider the zigzagger attachment [42] which can be fitted to an ordinary sewing machine. With the aid of this gadget a variety of attractive, ornamental stitching can be done, as well as scalloped edges and appliqué.

To change to straight stitching requires only the flick of a lever, without removing the zigzagger from the machine.

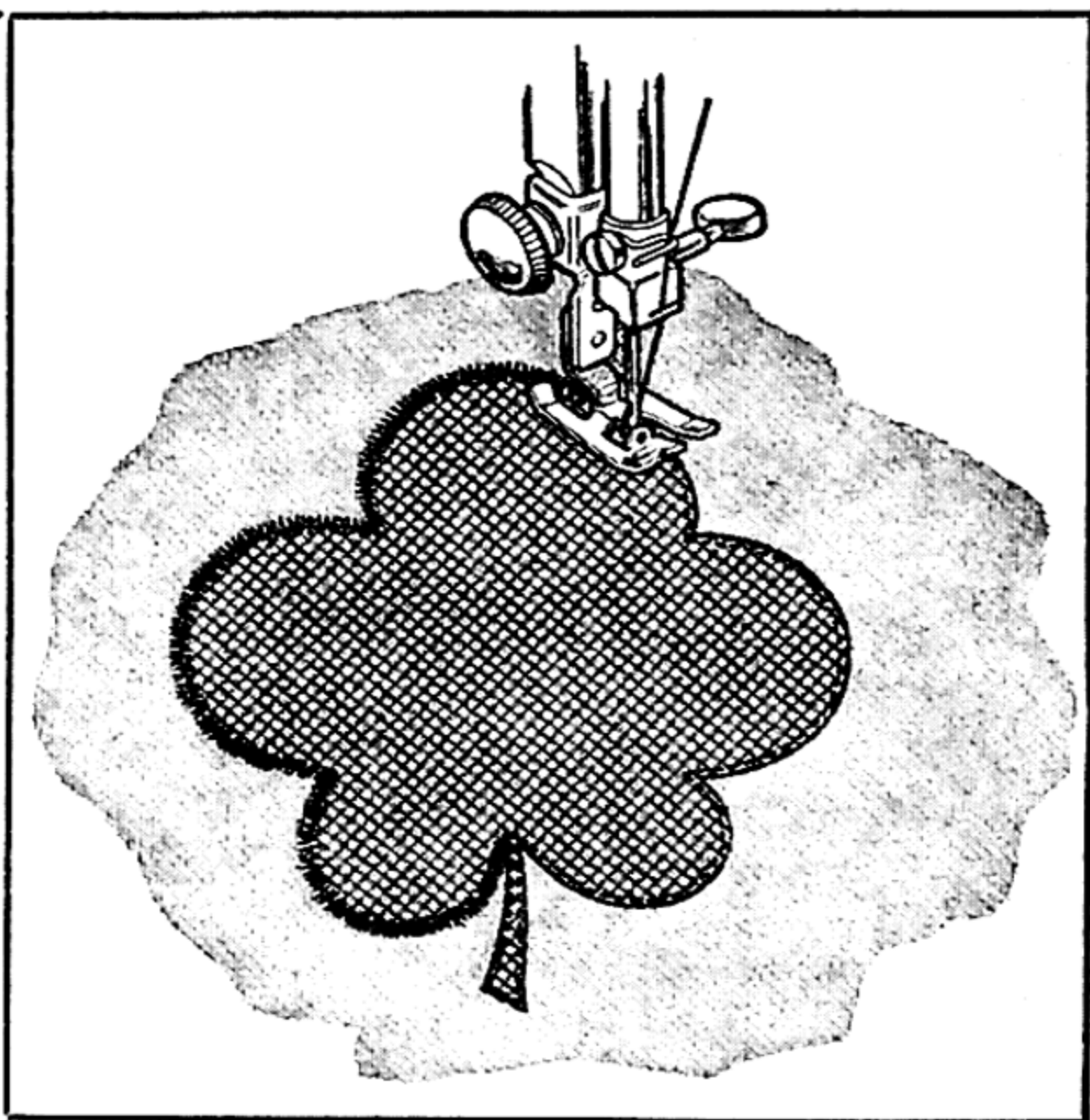
Some of the ornamental stitching that can be worked with the aid of this attachment are to be seen in [42].

Embroidery and Lace Work. To deal adequately with sewing machine embroidery would require a large volume to itself. In the advanced form it is more difficult than any of the other sewing machine processes which have been mentioned in these pages. This requires a large amount of practice and skill if it is to be satisfactory.

As regards coloured embroidery, most wonderful effects are possible, and to the expert the needle and reels of coloured silk take the place of the artist's brush and palette.

The fact that this work calls for skill makes the craft the more attractive and more worthy of devotion. Those who wish to pursue further this very fascinating higher study of the sewing machine should take a few preliminary lessons from an expert.

Appliqué. One of the quickest and most effective ways of introducing splashes of colour into embroidery is by the use of appliqué. The stitching round the edge of the applied piece is easily worked with overedging, over a line of straight stitching [43] either on a "swing needle" machine or by using the zigzagger attachment.



[43] *The edges of applied fabric in appliqué are overstitched on the machine.*

SEWING METHODS

Nowadays, dressmaking is so straightforward that, with common sense, needle skill and sufficient patience, it should be easy to create nice clothes, both for oneself and for the family. There are a number of points to be considered, however, before attempting to make a garment and these should be studied carefully, as they will add to the quality and good taste of the finished article.

Really smart garments depend largely on good cut and fit, and this is easily obtained by the use of the very good patterns which may be bought today; but it is better still if one can make one's own. The choice of materials, suitable both for the style and purpose of the garment, is the second consideration. Lastly, there must be really first-class workmanship and finish. The making up of the garment should be a comparatively easy matter if one has a good set of sewing tools and prepares every step carefully in the process of making; with adherence to the following simple directions a well-finished garment should result.

If it is not possible to put aside a room especially for sewing, there should at least be space set aside in which to keep the amount of equipment which is essential for good dressmaking, for without the proper tools the perfect, finished garment cannot be produced.

EQUIPMENT

- (1) Sewing machine.
- (2) A large unpolished table for cutting out. The floor is a good substitute if this is unobtainable.
- (3) A pair of large cutting shears.
- (4) A pair of small scissors with sharp points.
- (5) A pair of buttonhole scissors.
- (6) Steel pins 1 in. and "lil" pins for fine fabrics, also a wrist pin-cushion for ease when fitting.
- (7) Needles—various sizes, sharps and crewels.
- (8) Tacking cottons, white and coloured.
- (9) Sewing threads, silk, Sylko and cottons.
- (10) Yard stick and tape measure.
- (11) Tailor's chalk.
- (12) Thimble which should fit well.

- (13) Stiletto for eyelet holes.
- (14) Bodkin for threading tapes and ribbons and elastic.
- (15) A tracing wheel for marking through darts, etc., on thin, smooth materials.

For pressing:

- (1) A table or ironing board, with sheet and blanket.
- (2) A pressing roller, for finishing seams, which may be made from an old rolling pin, covered with flannel.
- (3) A tailor's cushion, for pressing armholes and sleeve heads. This is often egg-shaped and can be made like an ordinary cushion stuffed until solid. Material rolled into a tight ball can be used as a substitute.
- (4) Irons, electric and flat irons. The latter are more easily manipulated for seams and may be had in weight from 4 to 8 lb., which is the usual requirement.
- (5) Bowl of water and a damping cloth, which should be smooth cotton or linen without dressing.
- (6) Soap for flattening the seams in thick materials.

MATERIALS

Materials can be grouped under five headings: linen, cotton, wool, silk, and synthetic textiles. In each group there are many fabrics, each named according to the weave, process or chemical treatment used in the manufacture.

To keep pace with the ever-changing fashions and styles, many advancements in the colour and texture of fabrics are frequently being made. Each season produces something new and attractive in synthetic fibres; the use of new processes helps to add increasing variety and improvement to all kinds of materials, which may imitate linens, cottons, wool or silk and are often crease-resisting. There are also plastic materials which make attractive accessories such as collars, cuffs and belts; these are especially suitable for raincoats, they are waterproof and can be sponged easily.

Materials can be opaque or transparent, shining or dull, rough or smooth, patterned or plain, stiff or soft, so that one may well become bewildered when choosing a fabric to suit a particular purpose; there is one golden rule to remember, it is always better to buy one good material than several cheap ones. A dress of good material will long outlast two of cheaper quality, which soon look shabby, lose their shape and obviously are not worth the time and care spent in making them. The choice of material is influenced by the purpose and style of garment to be made. The fabric used for children's clothes and sportswear

should launder easily without shrinking, so that it always looks fresh; it must be durable and stand hard wear. Lingerie needs something light and non-bulky that will launder easily.

Clothes that are worn only on rare occasions, such as evening dresses, need not necessarily have good washing qualities; they will probably not become very soiled and can, if necessary, be dry cleaned. The choice for this purpose is wide and varied, metal fabrics, velvets and taffetas being suitable; the lustrous sheen makes them glamorous and exciting in artificial light. For afternoon dresses, softly draping materials are a good choice, while the finer woollen suitings make smart town suits and the hand-woven tweeds are especially suited to country wear. There are many kinds of wool materials, from the very finest to the coarsest weaves, for all occasions. Firm, closely woven materials are more suitable for skirts than loosely woven ones, and patterned materials are more practical than plain, as they show spots and dirt less easily.

The chart below describes some of the better-known materials. This will be a guide when making a choice for particular purposes.

| <i>Material</i> | <i>Width in inches</i> | <i>Description and qualities</i> | <i>Uses</i> |
|-----------------|----------------------------|--|--|
| Dress | 18 to 54 | LINEN | |
| | | May be plain or twill weave, slub surface or smooth. It is crisp, hangs heavily and pleats well. | Summer suits, sportswear, skirts, and the finest qualities for children's wear and lingerie. |
| COTTONS | | | |
| Gingham | 36 | Woven in plaids, stripes, and checks. Washes and wears well and looks crisp. | Dresses, blouses, overalls, children's clothes. |
| Seersucker | 36 | Similar patterns and qualities to gingham, but woven with a knobbly or crinkled surface. | Dresses, blouses, overalls, children's clothes. |

SIMPLE DRESSMAKING

| <i>Material</i> | <i>Width in inches</i> | <i>Description and qualities</i> | <i>Uses</i> |
|-----------------|----------------------------|--|---|
| Piqué | 36 to 44 | Corded surface, in various plain colours, rather bulky and not suitable for gathers, but tailors well. | Suits, sportswear, accessories. |
| Voile | 36 | Semi-transparent, in plain, spotted or striped weaves, very soft and drapes beautifully; hard wearing. | Blouses, dresses, evening wear, children's clothes, nightdresses. |
| Organdie | 44 | A very stiff transparent cotton, plain or with embroidered patterns. Sticks out when gathered, but pleats beautifully. | Blouses, children's frocks, accessories. |
| Sateen | 36 | Imitation satin—has a shiny surface, is strong and wears well but it is rather bulky. | Coat linings and underskirts. |
| Winceyette | 36 | Cotton flannel — woven in large, striped patterns, or plain. Warm and durable. | Nightwear, children's underclothes. |
| Velveteen | 18 to 36 | Thick cotton pile like velvet; strong and washable. | Dresses, suits, children's coats, skirts and corduroy for sportswear. |
| Corduroy | 27 to 36 | A fine or coarse rib ribbed velveteen. | |

SILKS

| | | | |
|----------------|----------|---|--|
| Crêpe-de-chine | 38 | Very fine silk, slightly crinkled, suitable for drapery; wears and washes well. | Blouses, underwear, evening wear, linings. |
| Shantung | 24 to 38 | Fine or coarse corded surface, slightly rough; very strong and washable. | Dresses, blouses, suits, coats, and children's wear. |

| <i>Material</i> | <i>Width in inches</i> | <i>Description and qualities</i> | <i>Uses</i> |
|-----------------|----------------------------|---|---|
| Taffeta | 36 | Very stiff, shiny surface. May be plain, with embroidery or woven in stripes or plaids; does not wash. | Evening wear, blouses, children's party frocks, petticoats. |
| Georgette | 36 | Very fine, semi-transparent crêpe, with a crinkly surface; does not crush; drapes and gathers well. | Blouses, lingerie, evening wear. |
| Chiffon | 36 | Similar to georgette, but more transparent; plain or printed. | Evening wear, scarves, night-dresses, blouses. |
| Marocain | 36 | Fine, corded or crinkled surface; satin or crêpe-de-chine backing; drapes and hangs well. | Dresses, summer coats. |
| Satin | 36 | Strong satin weave, very shiny surface, crêpe backing. Various qualities — lingerie satin, very soft and thin; double-sided satin, shiny on both sides and hangs heavily; duchesse or slipper satin with very stiff taffeta back and thick, shiny surface, used for very full evening skirts. | Underclothes, blouses, evening wear, accessories. |
| Lamé | 38 | Soft draping fabric, woven with metal threads and silk, in various patterns or plain. Tarnishes and will not wash. | Evening coats, blouses and dresses. |

SIMPLE DRESSMAKING

| <i>Material</i> | <i>Width in inches</i> | <i>Description and qualities</i> | <i>Uses</i> |
|-----------------|----------------------------|---|---|
| Brocade | 38 | Stiff woven metal fabric, with rich patterns, often satin or taffeta backed. Does not drape or wash. | Evening coats, dresses and blouses. |
| Velvet | 18 to 36 | Various kinds, very soft and fine silk pile and back, shiny surfaces, drapes beautifully. Has similar qualities with a flat pile. | Evening wear, afternoon dresses, accessories. |
| Panne Velvet | 18 to 36 | | |
| Cloqué | 36 | | |
| | | A double woven fabric with crinkled patterned surface and muslin backing. Drapes nicely, but is not reversible. | Evening wear, afternoon dresses, blouses. |

WOOLLENS

| | | | |
|---------------|----------|---|---|
| Tweeds | 24 to 58 | May be hand or machine woven, rough or smooth surfaced. It is woven in plain or mixtured yarns and in stripes, checks and plaids; strong and hard-wearing and can be obtained in fine or coarse weaves. | Suits, coats, skirts, children's outdoor clothes. |
| Angora | 36 to 54 | Silky wool, woven with fine yarn, plus angora hair. Drapes well and is very warm and soft. | Dresses and blouses. |
| Jersey cloths | 54 | Tubular woven stockinette; drapes well if it is finely knitted. | Evening wear, dresses, blouses, accessories. |

| <i>Material</i> | <i>Width in inches</i> | <i>Description and qualities</i> | <i>Uses</i> |
|--------------------------------|----------------------------|--|---|
| Flannel | 27 to 54 | Fine felt-like cloth, plain weave, strong and washes well, often woven with stripes. | Children's clothes, suits, dresses. |
| Velour cloth } Face cloth } | 54 | Pile fabrics; velour is heavier in texture, face cloth is very fine with a slightly shiny surface. | Coats and suits. |
| Bouclé | 54 | A fancy weave, knob- bly surfaced material; strong wearing. | Coats and suits. |
| Delaine | 36 to 54 | A fine printed wool- len, washes well and will drape and gather. | Dresses, blouses, children's clothes, nightdresses. |

SYNTHETIC MATERIALS

| | | | |
|--------------------------------|-----------------------|---|---|
| Rayon, Nylon, "Terylene," etc. | (accord- ing to type) | May be woven to imitate any fabric; it requires careful wash- ing and handling. | Any purpose, according to the nature of the material. |
|--------------------------------|-----------------------|---|---|

STYLE

Clothes can be stylish without being in the height of fashion, if carefully considered. What suits one woman will look ludicrous on another, so when planning your wardrobe, study your good points and choose styles which will enhance your figure and hide the defects.

Well-cut clothes have beauty of line and require little superficial decoration to add to their charm. A cleverly cut garment can make a plump woman look slim, a short woman look tall and so on.

Diagonal lines in the design and narrow striped fabrics, cut on the cross, have a slimming effect, while wide frills, gathers, wide sleeves and yokes, horizontal stripes and added decoration tend to shorten a too tall or slim figure.

Shiny material and large patterns should be avoided by the plump woman, but she should be able to wear softly draped styles in small- patterned and dull-surfaced fabrics.

As fashion changes so frequently, a garment which may be in the height of fashion one month may be quite out of date the next, so that it is not economical to spend time on making a model which will soon date. It is better to choose a classic style which may be given a change in appearance by the use of different accessories, such as belts, collars and cuffs and jewellery. If the new garment is to be worn with part of the old wardrobe, be sure that the colour and texture of the materials will look well with it.

Colour is an important consideration in dressmaking and the hair and complexion should be studied in order to find something that best becomes them. Different occasions call for different colours. In the country, browns, greens and russets are suitable, while black looks smart for town wear among the shops and traffic, as it is a harder colour in a harder atmosphere. Materials for evening wear should be chosen in artificial light, as they will be worn in it, but all day-wear materials should be selected in daylight.

CUTTING OUT

Do not cut out in a hurry. If your time is limited, then leave it to another day.

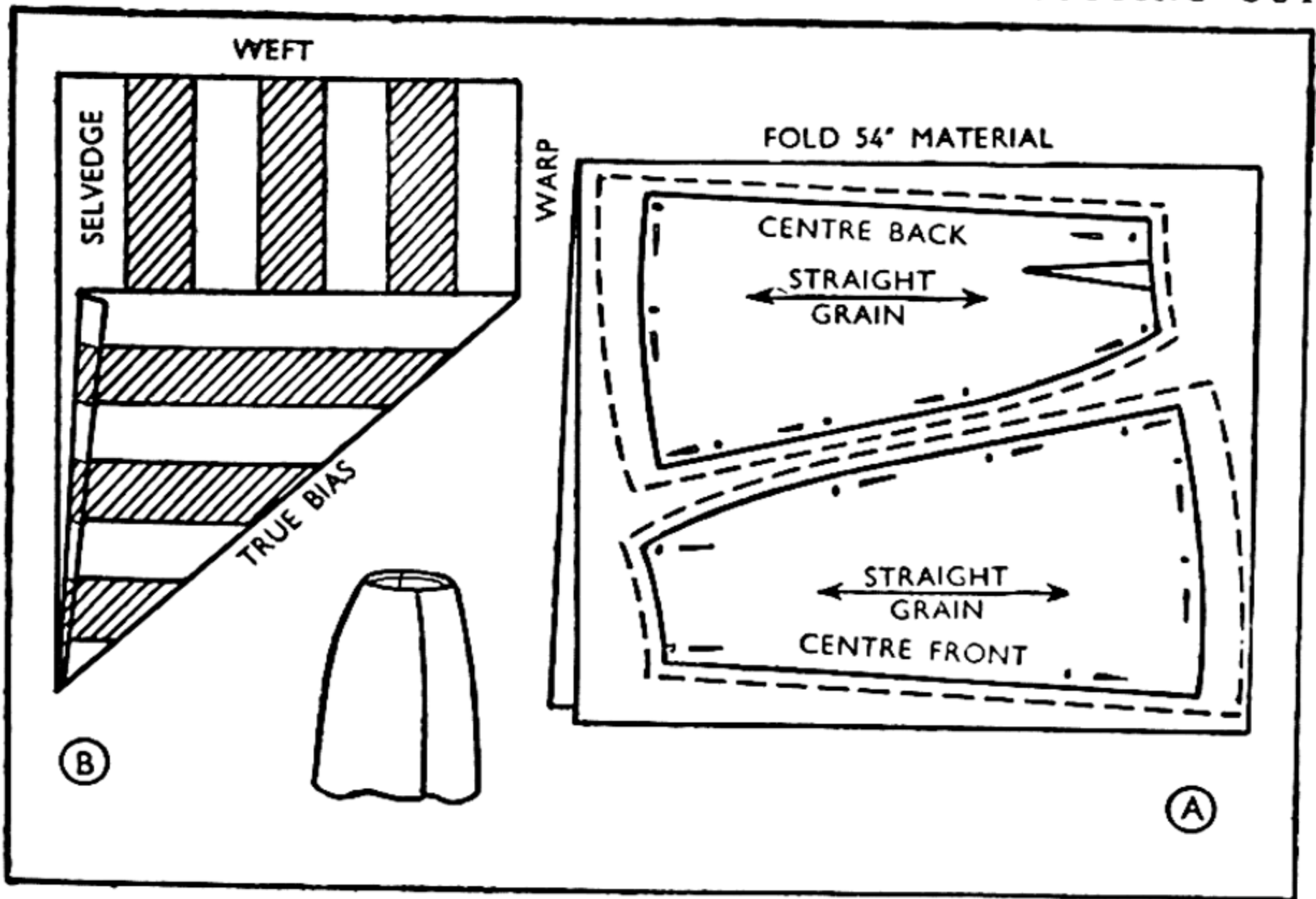
The straight thread of the fabric should run lengthwise (i.e. selvedge way) of the garments, neck to waist, waist to hem, armhole to wrist of sleeve [44]A. Collars and cuffs, if straight, have the straight thread running lengthwise. Sleeves must have the straight thread running from shoulder to wrist on a full sleeve and from shoulder to elbow on a shaped sleeve.

Where possible place the largest and widest pieces of the pattern to the cut edge of the material. Dovetail the pieces of pattern to save material. This, of course, cannot be done on non-reversible materials, such as velvets or a one-way patterned fabric. Place all pieces of the pattern on to the material before cutting out, making sure the edges which must be to a fold of material are so placed.

In striped materials all stripes must match at the seams. If the material has a broad stripe, place the centre front and centre back of the pattern to the middle of the stripe. All floral designs should have the pattern growing upwards on all parts of the garment. Checks must be matched at the seams, both across and lengthwise.

If the material has no decided right and wrong side, always pin-mark the right sides of each piece before separating. This prevents any mistake when making up.

Pin the pattern carefully at each corner, in the centre and along the sides, keeping it absolutely flat on the fabric.



[44] *The straight thread of the fabric should run down the garment, A. The true bias must be found when cutting on the cross, B.*

Cut with good, even strokes, using large shears, leaving turnings as directed in the instructions. Hold material firmly with the left hand. Keep all corners sharp.

Certain materials require very careful cutting, especially those with a nap surface which should be cut with the pile running downwards, except in the case of velvet, where the pile should run upwards in order to give a richer appearance.

When cutting on the cross make sure that the exact bias is obtained, otherwise the garment will hang incorrectly [44]B. Often it is easier to cut each piece on the cross separately, especially if a striped material is being used.

Remember to leave sufficient turnings on all seams and hems; if bought patterns are used, the amount of turnings allowed will be stated and should be followed. Leave wider turnings on fraying materials and overcast them as soon as they have been cut out.

For children's clothes, hems may be twice the normal depth and seams wider and, where bodice and skirt are joined, a deep piece may be left on the bottom of the bodice to allow for letting down.

When each piece of pattern has been cut out, tailor tack round all fitting lines, marking darts, pockets and pleats, as described on page 93. In fine cotton materials, the fitting lines may be marked with the tracing

wheel. Correct balance on both right and left sides of the garment will then be assured.

Open out the pattern pieces, cut through the tailor's tacking and run a line of single tacking down the centre front and back of the garment from neck to hem. Tack the darts, pleats and gathers, then tack the garment pieces together, making sure that the fitting lines match correctly. For the tacking use a different coloured thread from that used for marking the fitting lines, and remember that really firm tacking is the basis of good dressmaking and a correct fit.

If a straight and a bias edge are to be tacked together, put the bias edge on top of the straight edge, being careful not to stretch or pucker it.

ORDER OF MAKING UP

Jumper Blouse.

- (1) Cut out. Make special markings for darts and fitting lines.
- (2) Tack up and fit.
- (3) Join shoulder seams, side seams and sleeve seams.
- (4) Finish bottom edge. Finish fronts or make neck opening.
- (5) Finish neck line with collar or binding.
- (6) Make opening on sleeve and sew on cuff.
- (7) Set in sleeves.
- (8) Press carefully.
- (9) Sew on fasteners, or make buttonholes and sew on buttons.

Skirt.

- (1) Cut out. Tailor-tack position of pockets and darts. Mark centre-front and back.
- (2) Tack up and fit.
- (3) Machine stitch darts and seams except placket opening.
- (4) Press seams.
- (5) Make the placket and pockets.
- (6) Finish raw edges of seams.
- (7) Mount to waist band.
- (8) Turn up bottom hem, bind and stitch.
- (9) Give final press. Sew on fasteners.

Dress.

- (1) Cut out. Mark centre-front and back. Tailor-tack position of pockets and other trimmings.
- (2) Arrange pleats, godets, or flares of skirt part.
- (3) Tack bodice front to skirt front.
- (4) Tack bodice back to skirt back. If backs and fronts are in one piece, then (3) and (4) are not necessary.
- (5) Tack the side seams and sleeve seams, then fit.

- (6) Unpick side seams and machine-stitch the bodice and skirt front together. Do likewise with the back pieces.
- (7) Machine-stitch the side seam.
N.B.: This is a much quicker and easier method than making the bodice and the skirt separately, and then joining them together.
- (8) Finish the raw edges of seams.
- (9) Make openings at neck or waist.
- (10) Make the pockets.
- (11) Make the collar and fix to neck or finish neck as desired.
- (12) Make sleeves, then set in armhole. Finish sleeve seams.
- (13) Make belt.
- (14) Give final press.
- (15) Sew on fasteners and buttons.

USEFUL HINTS

Always pin a hem or seam before tacking.

Always thread the needle as thread comes off the bobbin. This prevents it from twisting or forming knots.

Never use a long thread, except when basting.

Tack each hem or seam before sewing and machine stitching. This may seem extra labour, but it saves time in the long run.

Use suitable thread for sewing; silk thread for silk or fine woollen materials, cotton thread for cotton or linen, mercerized thread for artificial silk or woollen material. Also choose the right-size needle for the thread used.

Be careful to choose a well-matching thread a shade darker than the fabric, the single thread always works up lighter than it appears on the spool or bobbin.

If the hands perspire, the moisture makes the needle and thread sticky and gives the work a soiled appearance. To prevent this rub the hands with talcum powder or carbonate of magnesia.

Always machine stitch seams from the top downwards, e.g. from the waist to the hem of a skirt.

Always machine stitch circular parts, such as armholes and wrists, from the inside, so that the curves may be maintained while the machining is being done.

When stitching a gathered section always keep the gathered side uppermost.

When stitching thin material which is liable to stretch out of shape or pucker, tack it to a piece of tissue or similar paper which can be torn away after stitching.

Materials with a pile, such as velvet and velour, should be stitched with the pile to prevent the presser foot marking the fabric.

Always snick the seam right to the machine stitching on an inward curve and snip V shaped pieces out of the seam of an outward curve which has to be turned to the inside.

Always stretch binding to an inward curve, such as the neck and armholes.

Always ease binding to an outward curve, such as that of a collar.

Never have pins left in a seam which is going to be machine stitched. There is always the danger of the machine needle striking the pin, and if so it will certainly break.

Never stitch through a tacking thread knot. This is apt to make the needle stick and the thread in the machine will break.

When joining machine stitching, pull the broken ends through to the wrong side, if there is no hem. If there is a hem, pull the upper and under threads between the fold, as in hemming, and tuck both underneath. Start anew four stitches back and machine stitch over these. Pull the upper thread through to the wrong side and tie, or thread it in a needle and make a small stitch. This join is almost invisible.

Never have more than $\frac{1}{4}$ in. lay on the turning of a hem on cotton or thin materials, and never more than $\frac{1}{2}$ in. on woollen or thick materials.

Iron or press down the lay of the hem wherever possible. This makes it neater and easier to prepare the hem.

FITTING

Have the centre-front, centre-back and waistline clearly marked.

Tack the garment pieces together firmly, taking care to have the beginning and end of tacking thread securely fastened to prevent the seams from becoming undone when the garment is being fitted. The garment should be fitted with the right side out, otherwise it may not fit properly when finished. Fit the right-hand side from the front, and the left-hand side from the back, inserting the pins downwards.

Fitting a Dress. Shoulder seams, side seams, waistline and armhole curves are the points where alterations can be made. Unpick seam when fitting is required, as the alteration sometimes needs to be made on one side only.

A close fit is required round the neck and armholes, the shoulders should be flat, and the bust line needs to have ease in fitting.

Note length first, and make alterations if necessary at the shoulder seams. Should a garment poke in front at waist or bottom hem, let the front shoulder down at the neck point and lift slightly at the armhole. Take in or let out garment at the side seams.

Chalk or pin-mark the correct line at the neck, armhole and waist. The length of garment is usually regulated from the ground, a yard-stick and chalk being used to mark the length required. When this is being done it is an advantage to the fitter if the person being fitted stands on a raised platform, e.g. a table. A better line is obtained and the fitting is much more quickly completed.

Fitting Sleeves. Have a gathering thread run round the top of the sleeve about $\frac{1}{2}$ in. from the edge. Slip the sleeve on the arm and pin the top of the sleeve to the fitting line, taking care to have the straight thread of the fabric running in a vertical line from the top of the armhole, from a point immediately opposite the under-arm seam, not the shoulder seam. This will ensure a good hang to the sleeve and should prevent drag or twist. Mark the position of the sleeve seam, which may not fall in a line with the under-arm seam of the garment, but in all probability about 1 in. in front of the seam; this depends on the type of sleeve.

If the sleeve is a fitting one, bend the arm to ensure that there is sufficient room for movement, and mark the elbow point. Correct the line at the wrist.

Fitting Skirts. When fitting a skirt it is wise to have the waist-band made, complete with hooks and eyes, to fit the waist. Mark the centre-front and centre-back of the band as it will be when worn. Usually a skirt fastens at the left-hand side, so that the centre-front of band will be marked about 4 to 6 ins. from the hook side. Fasten hooks and eyes, fold down by centre-front mark, and centre-back will be found. Pin centre-front and centre-back of skirt to centre-front and centre-back of band, pin side points, then arrange the rest at regular intervals.

The seams of a skirt should fall straight from the waist to the bottom hem. Get the waist fitting neatly, then should any seam twist towards the back, unpick that seam and let the back edge fall over the front to make a straight line, then pin into position. If the skirt is gathered at the waist, arrange the gathers so they lie straight. If darted at the waist, the darts must run straight from the waist towards the hip and must taper out to a thread. Darts must not extend beyond the hip line.

Level the bottom edge of the skirt from the ground as for a dress.

PRESSING

The importance of pressing during the making of a garment cannot be over-emphasized. This must be tackled with care, as it can make or mar a garment, and it is here that the amateur often fails. Too much pressing is just as liable to spoil the finished appearance as an insufficient use of the iron.

Remove all tacking threads from seams and hems before pressing.

Press on the wrong side; sometimes pressure is required on the right side, and in this case a cloth must be placed over the part to be pressed.

Press each part of the work as it is completed.

Do not rub as in laundry work. Lift the iron and press firmly, but on no account allow the iron to remain on the one part for more than a few seconds.

The finished edges of seams should be pressed first, then the seam itself should be pressed over a roller. This gives a nice flat appearance.

Woollen materials should be damped before pressing to give the necessary smoothness. Silk fabrics must never be damped.

To damp seams dip the tips of the fingers in water and draw them along the seam.

Darts should be slit open and pressed from the top downwards, using the point of the iron at the tapered end.

Where there is surplus fullness damp a piece of soft cotton material, place it over the fullness and with a hot iron shrink until the bulkiness has been disposed of.

Embroidery and lace should be pressed on the wrong side over a very thick padded surface.

Velvet and pile fabrics should not be pressed over a flat surface, but should be steamed over an upturned iron. Another method used for pressing seams in velvet is to hold the part to be pressed between two people, pin one end to a board, and then run the iron along the suspended seam. A special velvet board may be used; this is like a wire brush over which the velvet is pressed, the pile sinking into the bristles.

Synthetic materials are made from different fibres and it is best to test a small piece of fabric before attempting to press a whole garment; as a rule, the iron should be cool and the fabric dry. The threads of some synthetic materials are often weak if wet and will stretch and break easily under a hot iron.

Never press on the top of gathers, but run the point of the iron up to meet the gathered edges.

Pressing Sleeves. Press round the top of sleeve by making a pad of material large enough to fit into the top of the armhole. Hold this in position with the left hand. Place a damp cloth over the right side of sleeve top, and press quickly. This gives a nice flat appearance to the top of sleeve.

Pressing Pleats. Press the edge very firmly so that each pleat has a sharply defined knife-like edge. Place the pleated material flat on an ironing table, with wrong side uppermost. Soak a piece of cotton fabric in water, wring it out tightly and place it over the pleats. To prevent stretching the pleats, do not rub the iron up and down but lift and lay

the iron across them with a firm, steady pressure. Turn to the right side of pleats and repeat the process, soaking and wringing the cloth again if necessary. Remove tacking threads without disarranging the pleats, then place a damp cloth over them and press lightly. This will remove the unsightly marks of tacking threads. Should the garment have many pleats, as in a kilted skirt, the removing of the tacking threads is done three or four pleats at a time, otherwise they will get hopelessly out of control. Baste each pleat into position at the bottom edge and half-way up, if they are long. These tacks are not removed until the garment is finished. The pressing of pleats is a lengthy procedure, but when carefully done a permanent edge and flat, hanging position is ensured.

Pressing Woollen Fabrics. When a garment is finished the whole piece of work requires a final press in order to raise the surface of the material, and take away the creases. Soak a piece of soft cotton or butter muslin in water, wring it out and place it over the right side of the garment. With a hot iron press lightly over the cloth in such a way as to allow the steam to act on the material without putting any pressure on the surface. If pressure is used, then the mark of the iron will be left on the material, and this must be avoided.

Cotton and Linen. Soak a piece of cotton in water, wring it out tightly, and with it rub the surface of the wrong side of the garment and iron till dry.

Instead of damping the surface of the garment, place the damp cloth over wrong side and iron till dry. Both methods are good.

Silk Garments. Do not damp silk fabrics; iron on the wrong side.

SHRINKING

It is often necessary to shrink materials before they are made up. Tailor's canvas, used to line collars, revers and belts, must be shrunk before use, to avoid the garment losing its shape when wet. Open the canvas, place a wet cloth over it and press. Rub over with soap and iron lightly over the whole surface. Press until dry.

Cottons and linens often shrink when first washed, so it is a good plan to shrink them before making up. Lay the fabric face downwards on the board and lightly press over a damp cloth. Grip the selvedge edges firmly to prevent cockling and hang up or iron until dry.

Most woollens are shrunk in the manufacture, but unwanted fullness on sleeveheads, wrists, and elbows may be shrunk away. Run a gathering thread along the fitting line, drawing it up to the size required; hold the gathers towards the iron, damping them with the fingers, and, with the point of the iron, carefully ease out the fullness.

STITCHES

The fastening on and off of stitches should be done with great care. Avoid using a knot in permanent stitches. The correct method is to make two or three tiny back stitches on top of one another at the end of the line of sewing.

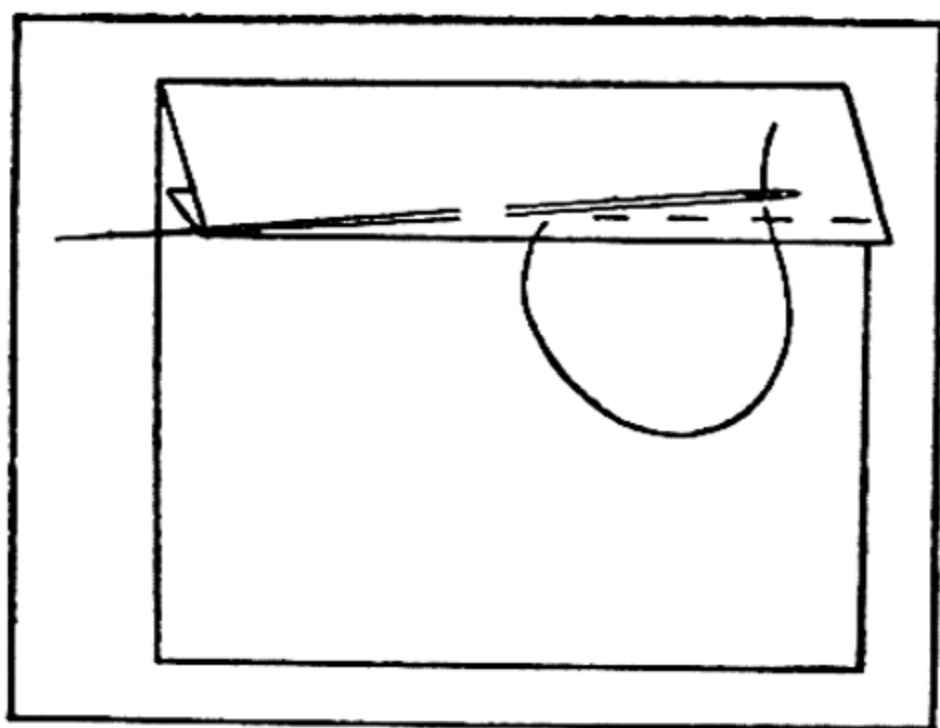
Tacking. This is usually the first stitch to be taught, as it presents the fewest difficulties to a beginner and is the first used in the making of a garment. This stitch can also be used decoratively; by using coloured threads and varying the arrangement of the stitches many ornamental patterns and designs can be contrived.

Tacking is also the temporary stitch with which hems, seams, and work generally is kept in position until the permanent stitching and fitting is completed. Do not think, however, that because it is temporary it can be done anyhow. The final appearance of any garment very

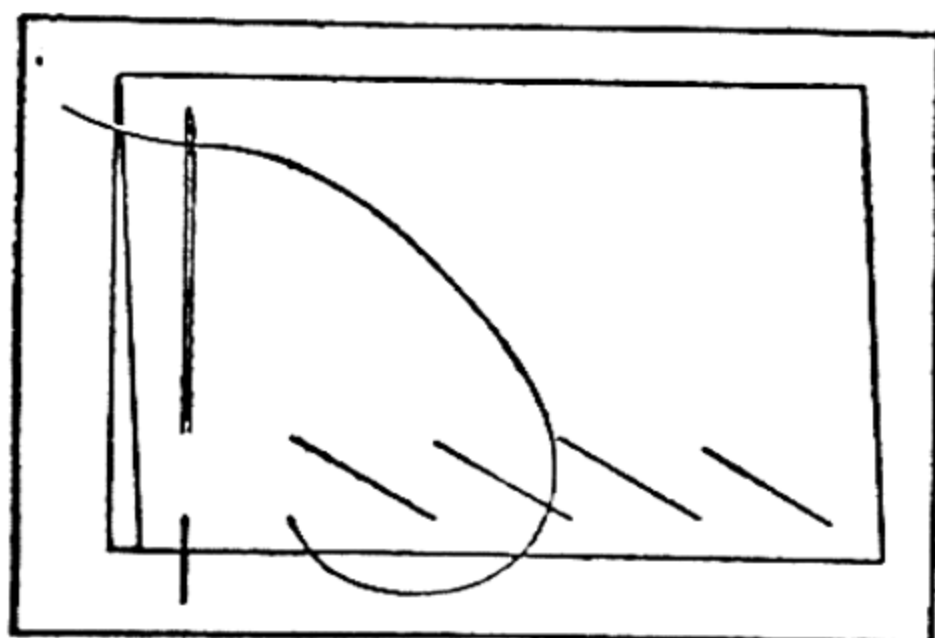
largely depends upon the care with which it has been prepared and tacked. There is a special, soft thread made for tacking which will not mark the fabric and when pulled out it does not break the stitchery. Tack neatly and evenly, as the straight line of the tacking is a guide to even stitching. The length of the stitch depends upon the nature of the seam. When tacking a circular or curved seam, such as round the neck, sleeve, or curve of the arm, the stitches should be shorter than when straight tacking is being done.

For simple tacking, which is used to hold seams and hems in position until sewn, work from right to left. Lift $\frac{1}{4}$ in. of the fabric on to the needle and pass over about $\frac{1}{2}$ in. between the stitches [45].

Basting. A temporary stitch used to hold linings and large expanses of material together; or to fix a band to gathers or pleats.



[45] *Simple tacking stitch.*



[46] *Basting, for large surfaces.*

Work from right to left. Insert needle perpendicularly, lifting $\frac{1}{2}$ in. on to the point. Pass over $\frac{1}{2}$ to $1\frac{1}{2}$ ins. according to part being basted.

Note. The thread forms a sloping stitch [46].

This stitch is also used to mark fitting lines, position of darts, pockets, and curves, on two pieces of material at the same time (e.g. two corresponding parts of a skirt, or two sleeves).

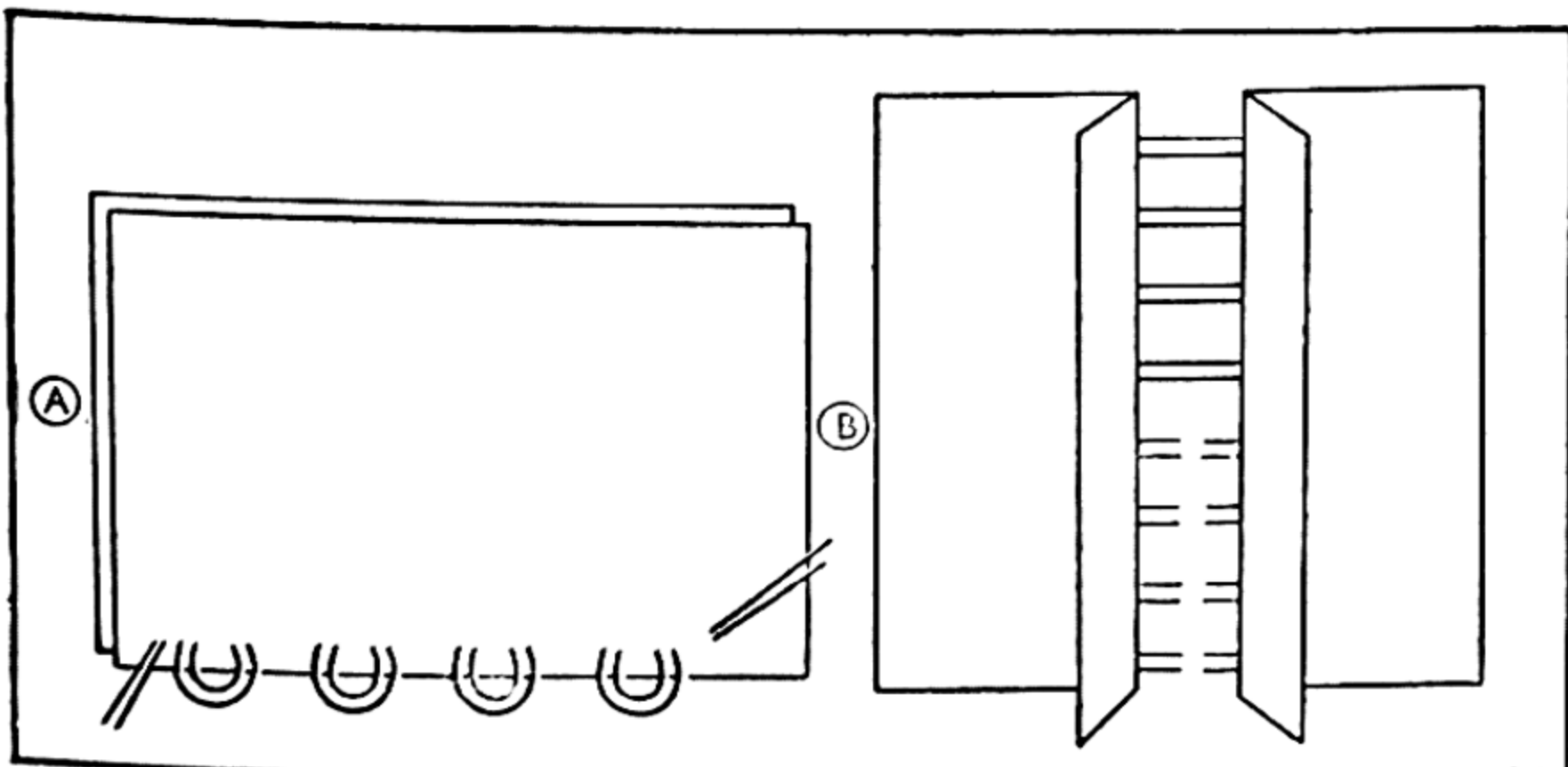
Tailor's Tacking. Place right sides together. Use a long, double tacking thread. Lift $\frac{1}{2}$ to $\frac{3}{4}$ in. of the fabric on the needle, pass over $\frac{1}{2}$ to $\frac{3}{4}$ in. and leave a loop of thread standing up [47]A.

Tack the whole length of the line. Draw the two pieces of material apart as far as the loop will allow. Cut the strands of thread across the middle [47]B. This leaves a few threads to mark the right side of both pieces of material.

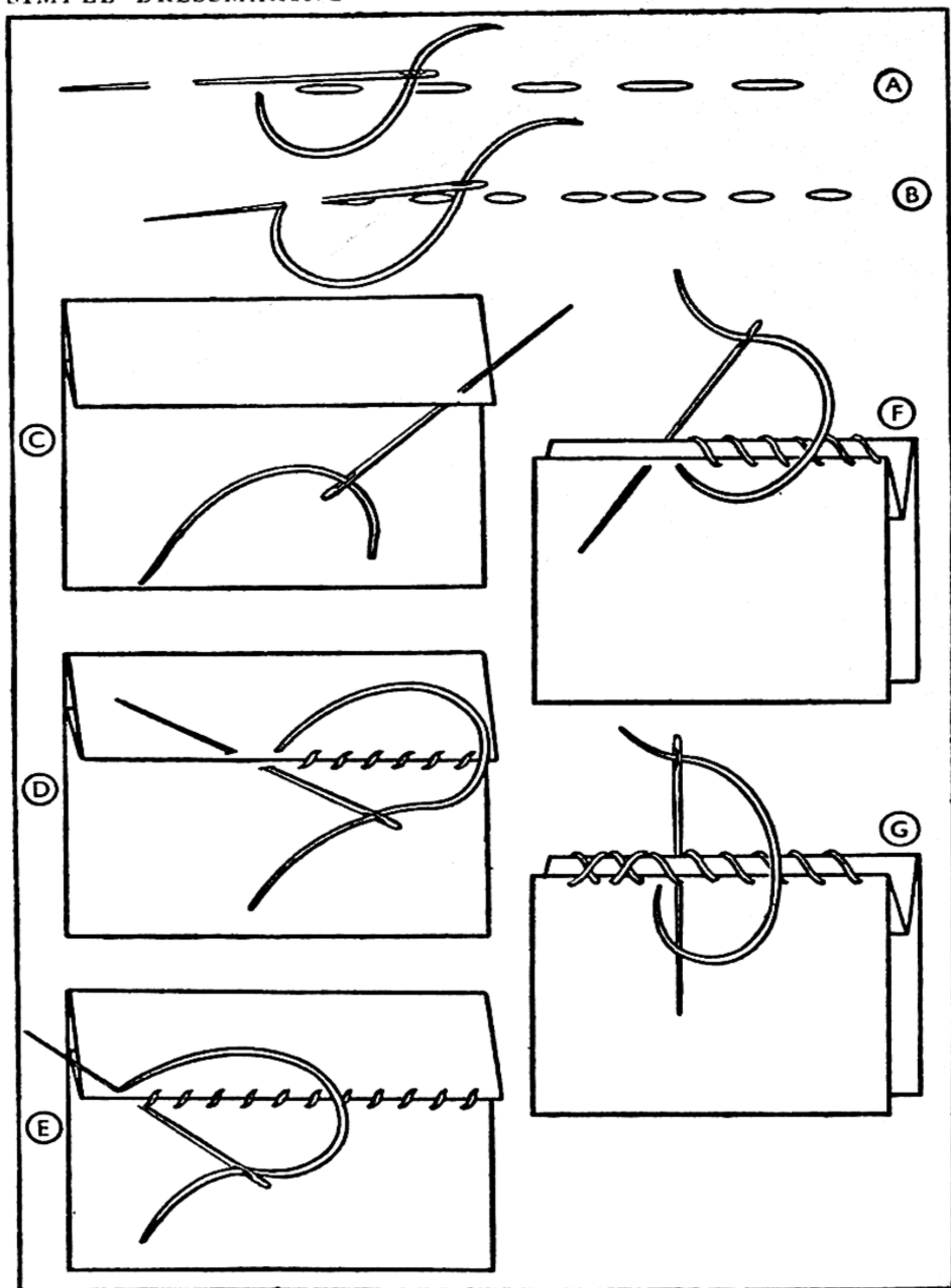
Running. This is a simple stitch used for seams and hems, it is similar to tacking, but the stitches are made very much smaller. Work along a straight line, lifting a small amount of fabric on to the needle and passing over the same amount [48]A.

Run and Back Stitch. This is another stitch used for sewing seams, it is stronger than ordinary running. Make a few simple running stitches, then insert the needle back into the end of the last stitch and bring it out where the cotton emerges. Make a few more running stitches and another back stitch and so on [48]B.

Hemming. Another plain sewing stitch used for the sewing of hems. If it is well done it adds to the finish of a garment. The needle is inserted below the fold of the hem and it emerges just above and a little to the left, making a slanting stitch back and front [48]D.



[47] Tailor's tacking. A. Leave loops of thread. B. Draw apart and cut.



[48] A. Running for seams and hems. B. Run and back stitch is strong for seams. C., D., and E. Hemming, a good stitch for securing a hem. F. and G. Oversewing for joins without turnings.

The stitch should be regular in slope and size on both sides. Do not aim at tiny stitches, they should be seen and not invisible. Hemming is a very useful stitch, it is used to fix hems of all kinds; it is stronger and firmer than running and protects the edge [48]E.

When commencing hemming, c, the end of the thread may be tucked under the hem and held firm with the first few stitches.

Oversewing. This is used where two straight edges are to be joined without turnings, or after the turnings have been made.

The edges to be joined are placed together, level, and the needle is inserted straight through both thicknesses from the back, the thread passing over the join [48]F. To make a stronger seam a second row of stitches can be made in the reverse direction over the first. This forms a series of crosses, as in [48]G.

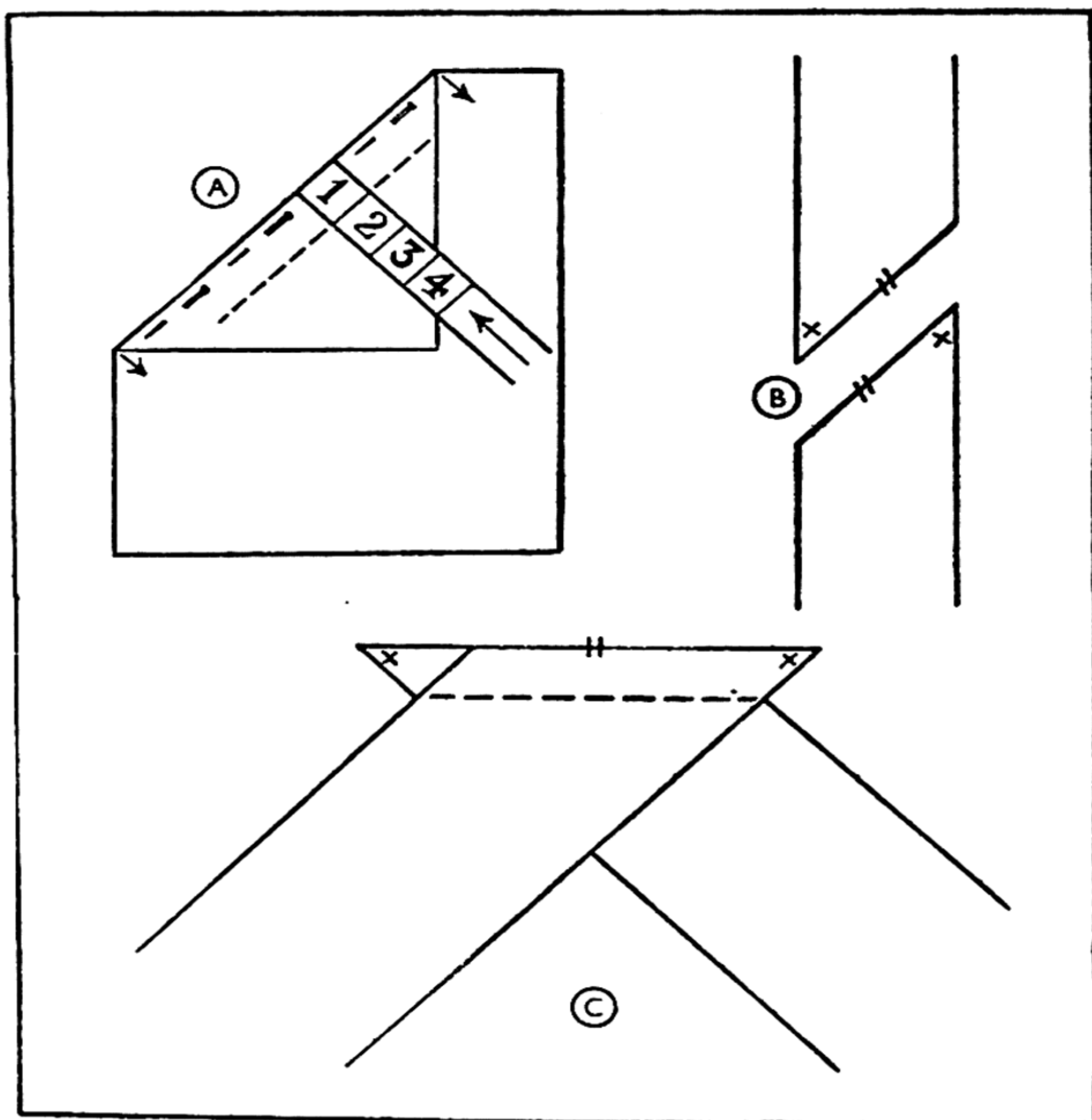
The ends of tapes and hems are neatened by a few stitches of over-sewing, and lace is often sewn on to the edge of lingerie by this means. Only the top threads of the article being sewn should be lifted, if too deep a catch is taken the stitch forms a ridge which sticks out and cannot be flattened. Even if the stitch is big it should still have a shallow catch. It is a mistake to push the starting and joining threads out of sight in between the pieces of material. They should be left lying along the top and afterwards caught down with the stitches.

BINDING

This is one of the most attractive ways of finishing an edge, it is both strong and dainty. It is a method which may be adapted equally well to straight, curved or irregular outlines, and it is economical as cuttings of materials may be utilized. Where edges are to be inconspicuously treated, binding is usually the best method to employ. When a different material, a contrasting colour, or a deeper tone of the garment hue is used, it makes an attractive trimming.

Cross Cut or Bias. Cross cut strips play a very important part in binding and facing, especially if the edge is curved. A straight cut strip of material should never be fixed on a curved edge. It will be bulky and look untidy. Material cut on the cross has elasticity which allows it to stretch or contract and therefore take the shape of any curved edge.

To Find the Crossway of Material. If possible, when finding the cross, work with a selvedge or straight edge cut to a thread. Fold this straight edge over until the selvedge threads are running parallel to the weft threads. A right angle should be formed at the turn of the material [49]A. Insert a few pins along the fold to keep it in position, then with a pencil and ruler measure strips the desired width. This should be done with great accuracy, the short edge of the ruler should be parallel with the



[49] *A. Fold the material to find the cross and pinning. B. The strips must be equal in width and slope at the same angle. C. Joining binding.*

fold when measuring. Draw a line through points and cut carefully along the line. Many strips can be cut off in this way.

Cutting Crossway Strips. The first essential in achieving a beautiful, neat, smooth binding is to have the strips cut on the exact cross of the fabric, otherwise they will most certainly twist in manipulation. The edges must be cleanly cut and the strips of equal width. Therefore, cut each strip from single material after careful measurement. Joins must run true to the warp grain if they are to be inconspicuous and strong.

Unless a contrast is required, or there are not cuttings available,

bought bias binding is not advocated. If it is necessary in order to get a certain colour note the quality should be good.

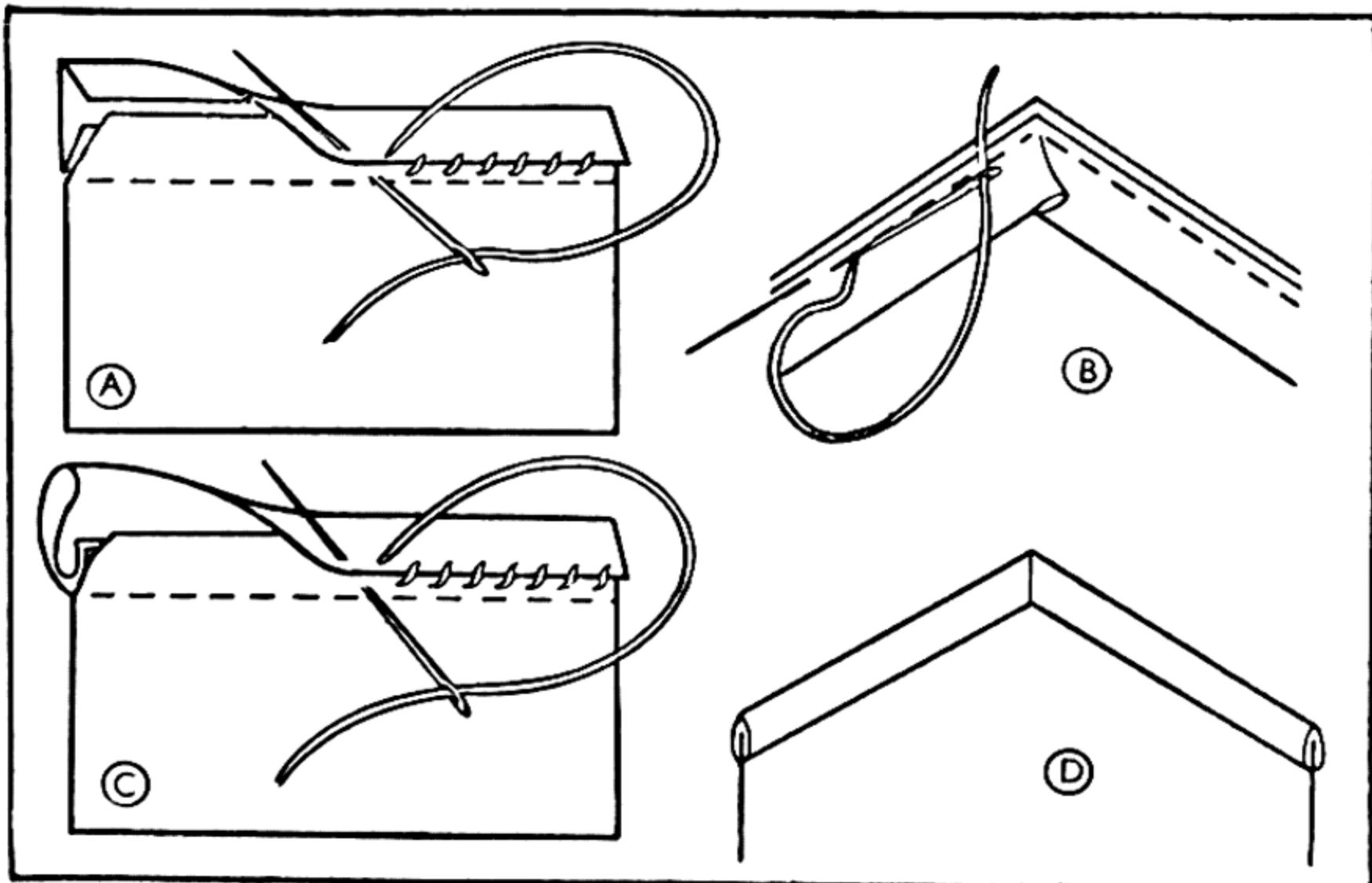
Joining Crossway Strips. Make sure that the short ends of the strips are on the straight of the material exactly, that they are of equal length, and that they slope at the same angle. Place one strip over the other the two right sides together, with the points marked with an x overlapping the edges [49]B. Machine or back stitch parallel with the straight as in c. Cut off the small triangles x, at either side. If striped material is used, see that the stripes match exactly.

Single or double strips may be used, when the fabric is of fine texture the latter will give a firmer, neater edge, while for heavier materials the single method is not so bulky.

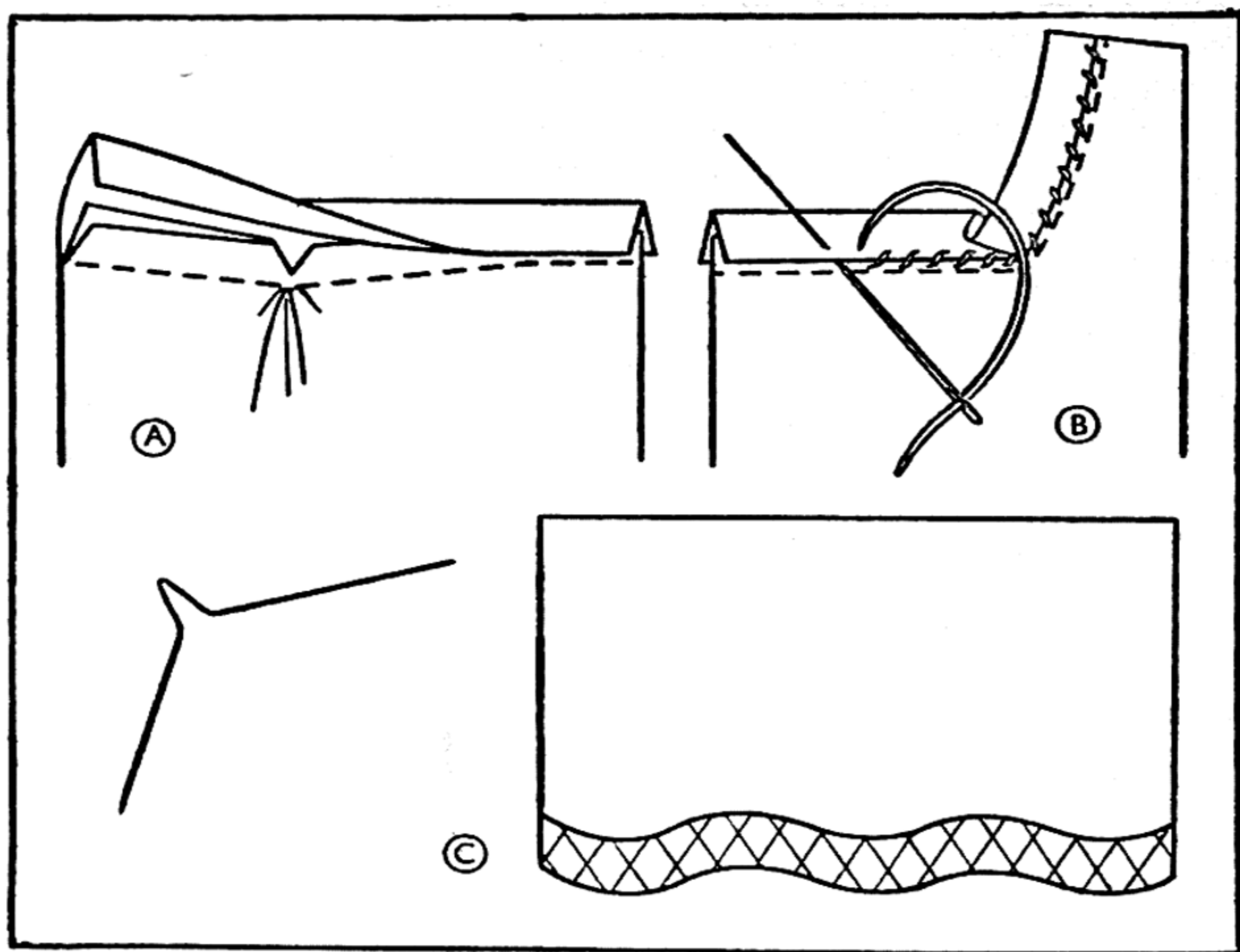
To calculate for single binding allow twice the finished width, plus turnings (usually $\frac{1}{2}$ in.). For double binding allow four times the finished width, plus turnings (usually $\frac{3}{4}$ in.).

Single Binding. Place the right sides of binding and garment together, edges level, and machine stitch the strip to the garment with $\frac{1}{2}$ in. seam. Roll the binding on to the wrong side. Fold in the free edge to meet the raw edges of the seam, and lightly hem the fold just above the machining [50]A.

Double Binding. Place the two edges to the garment edge, right



[50] A. Hemming a single binding. B. Arranging binding round corner. C. Hemming a double binding. D. Finished binding.



[51] *A. The inside corner snicked for a neat finish. B. The corner is mitred for flatness. C. Shallow scallops have the binding eased round the curves and stretched at the corners.*

sides facing, and machine $\frac{1}{8}$ in. from edge. Roll the binding on to the wrong side. Hem the fold lightly just above the machine stitching [50]c.

Binding Curves. These require careful manipulation. When applying binding to an outer curve, such as a scallop or circular edge, the binding should be eased slightly to prevent contraction. On an inner curve such as for neckline or armline, the reverse is the case, the binding must be slightly stretched to prevent puckering.

Binding Corners. These also present difficulties. When turning an outside corner a small pleat is made to get the length on the outer edge [50]B and D. On an inside corner, the garment turning should be snipped to allow the edge to straighten out for easier manipulation [51]A.

The binding strip is slightly strained at the corner and finished with a mitre to make it flat [51]B.

Where the indentation is indefinite, as in shallow scallops, it is not possible to mitre, but any fullness can be pressed away [51]C.

DISPOSING FULLNESS

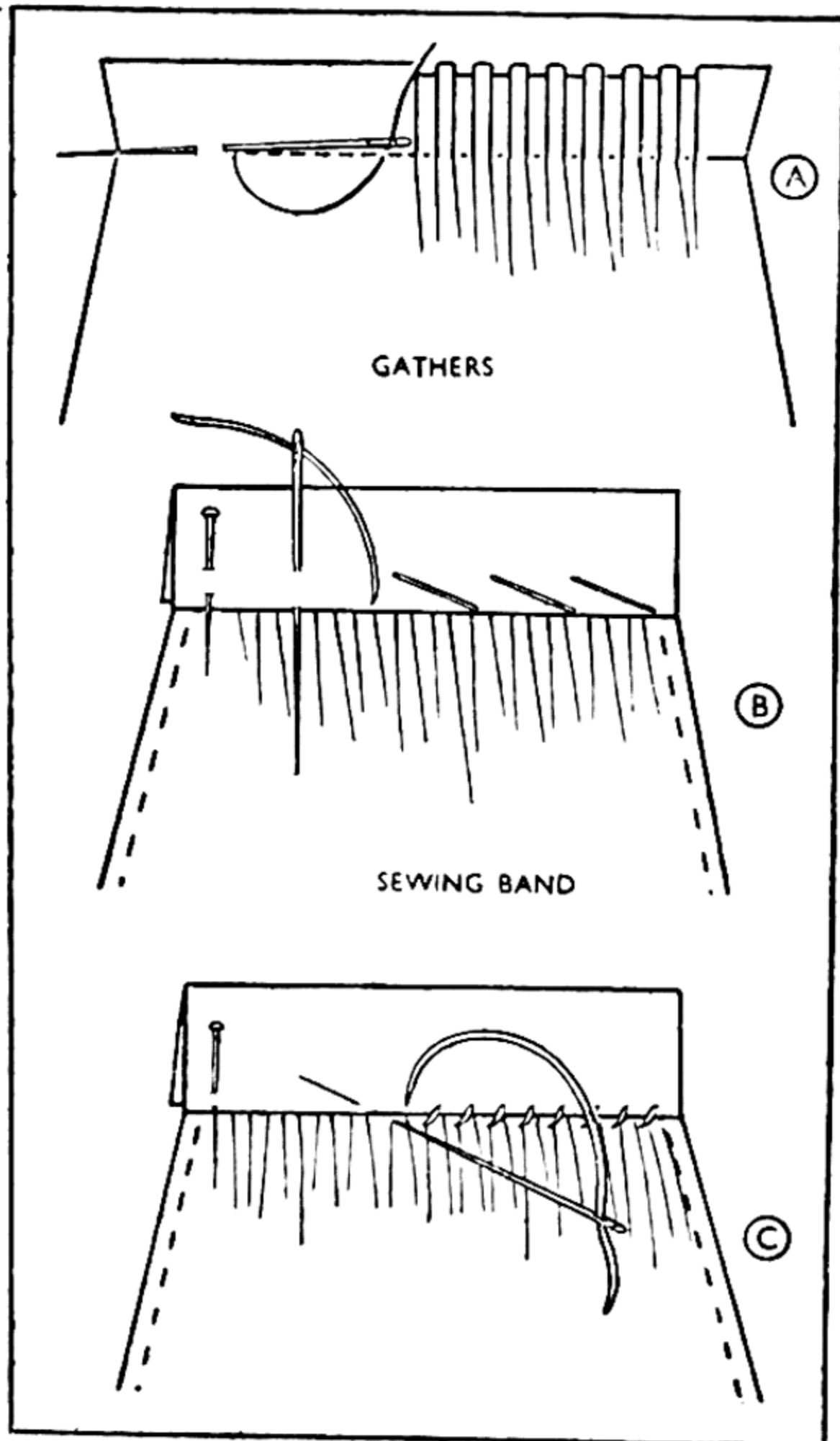
Fullness is introduced into garments for various reasons, generally to allow for shaping. This may be arranged with gathers, tucks or pleats, which are decorative, or with darts which are flat and almost invisible.

GATHERS

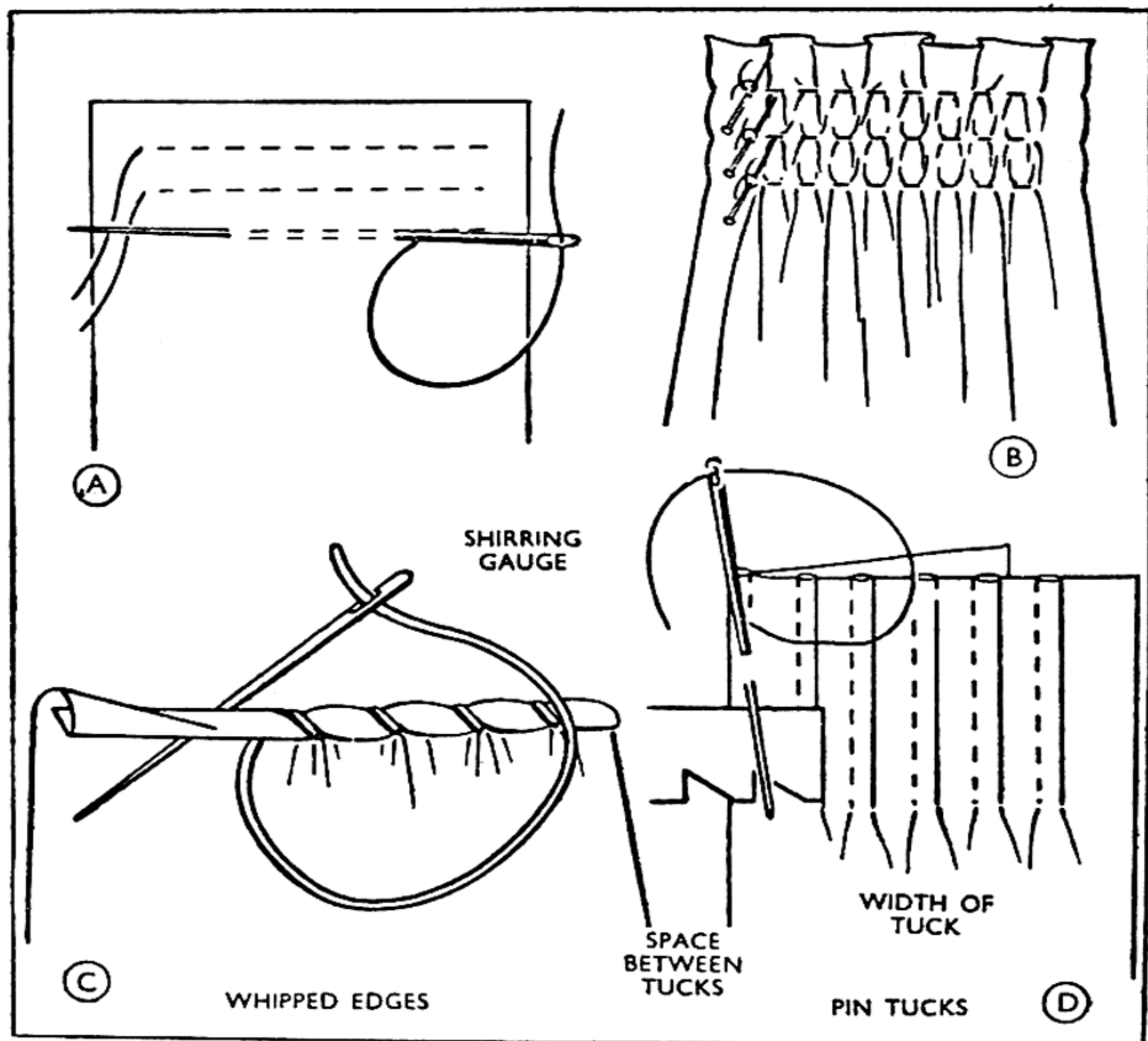
This method is used on light-weight materials. The amount required for gathering is one and a half times the desired width when finished. Before gathering a section, e.g. a skirt to fit a bodice, mark the centre-front, centre-back, and quarter points on both skirt and bodice, these points are joined, and the gathers are evenly regulated.

Gathers on dress materials cannot be stroked, so to make them set nicely two or more rows are made, $\frac{1}{4}$ to $\frac{1}{2}$ in. apart.

Stroking Gathers. Gathers which are stroked into tiny pleats have a much neater appearance ; this can be done if the stitching is perfectly even. Lift half the quantity of fabric on to the needle as it has passed over, so that the stitches on the right side are longer than those on the wrong [52]A. The thread is then pulled up tightly and held in position by twisting it round a pin pushed into the material at the end of the row. Holding the work firmly between the finger and thumb of the left



[52] A. Make running stitches for the gathers.
B. Tack band over running and sew, C.



[53] Shirring. *A. Parallel rows of running stitch. B. Thread drawn up and wound round pin. C. Whipped edge to make fullness. D. Pin tucks.*

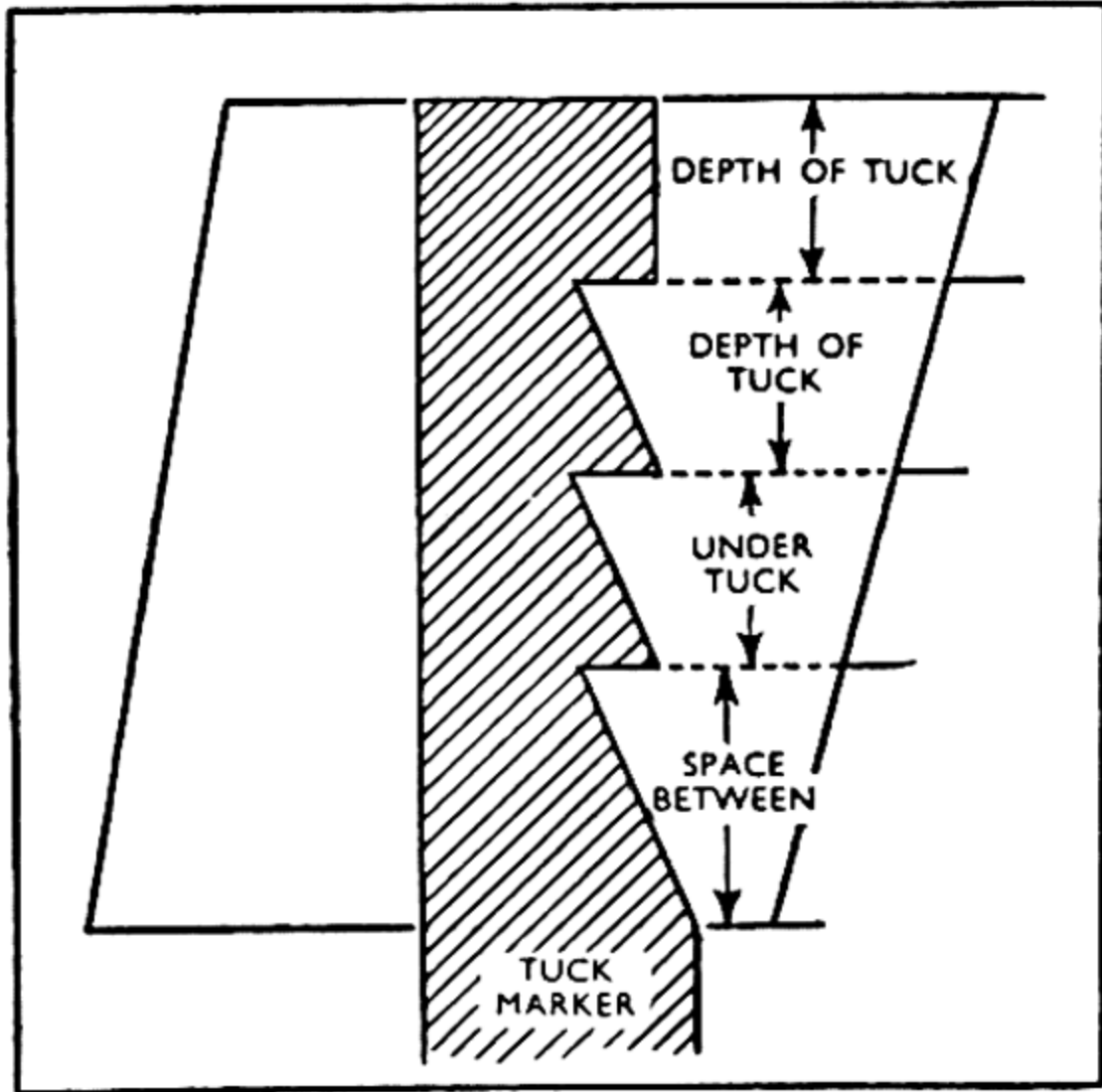
hand, place the eye of a large needle or darning into the first gather close up to the thread, and stroke down firmly for $\frac{1}{2}$ in. Repeat this into every gather.

The work will lie flatter if the stroking is done both above and below the thread. Remove the pin and draw out the gathers on the thread to make it fit into the band for which it is intended.

Setting Gathers into Band. Place the edge of the band directly above the gathers, folding it over the raw edge [52]B. The pins are placed in an upright position, and the tacking stitches are arranged so as not to displace the gathers. The band is attached to the garment, with setting-in stitch [52]C. The point of the needle comes out directly above a gather and enters the cloth directly below where it came out, so that a straight stitch is formed.

Shirring. An attractive method of dealing with fullness at the shoulders and waist of a garment in silk material.

Several parallel rows of very fine running stitch are worked, with the weft of the material, on the right side. The rows must be equidistant, usually $\frac{1}{4}$ in. apart [53]A. Twist the end of each row round a pin until the shirring is completed [53]B. Two or three times the finished width should be allowed for shirring. See the illustration facing page 224.



[54] *A tuck marker made out of cardboard or paper. The notches indicate tuck widths.*

Whipped Edge.

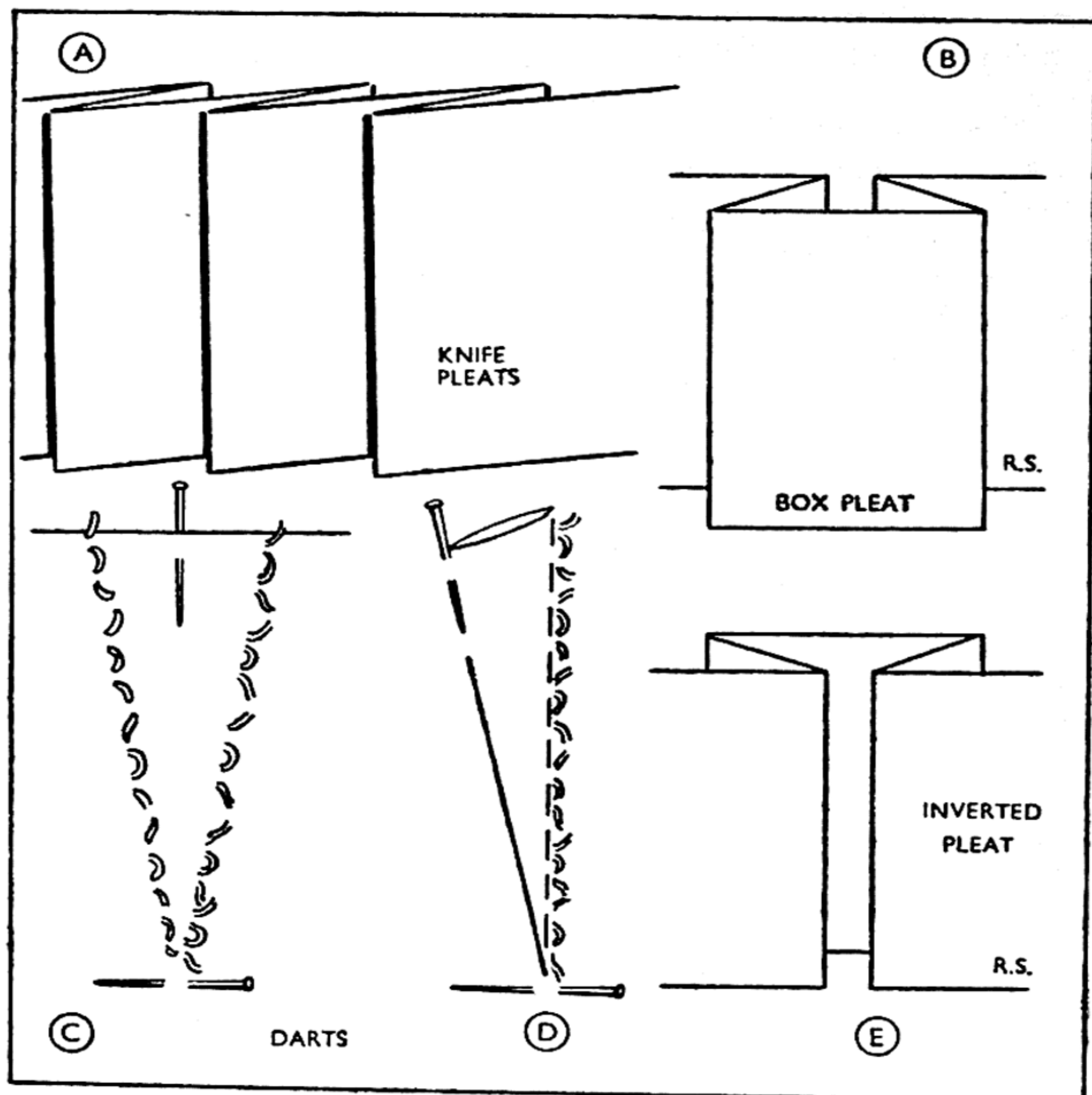
This method is used when it is necessary to have a finished edge where there is fullness; it is only suitable for fine materials and is easier to execute on cambric than on silk. The edge is rolled on to the wrong side and whipped, from right to left, and the whipping is pulled up every inch. The needle passes under the roll [53]c.

MAKING TUCKS

A tuck is a fold of material held firmly in position by means of running stitches or machine stitching. See the illustration facing page 224. Tucks may be used as a decoration only, as the cross tucks, to dispose of fullness, or to reduce the length. The amount of material required for tucking is three times the tuck width; the under part, the upper part, and the part on which it lies, e.g. three 1 in. tucks to fit into a 3 in. band require 9 ins. If a space should be left plain between each tuck, then this amount will have to be calculated.

Tuck Guide. A very good and easy method of preparing tucks is with the aid of a tuck marker made out of cardboard or stiff paper. Cut notches to indicate the width of a tuck. If there is a space between the tucks, then the tuck marker should be notched to give the depth of tuck, the under part of tuck, and the width of the space between [54]. Indicate these widths with pins, then tacking stitches.

Pin Tucks. When tucks are used as a decoration they are very tiny, from $\frac{1}{8}$ to $\frac{1}{4}$ in. wide, and are called pin tucks [53]D. They are easily worked by the straight warp threads. Regularity of stitches and even



[55] *A. The top edge of one knife pleat falls along the under edge of next. B. A box pleat has edges facing either way. E. Inverted pleats are box pleats reversed. C. and D. A dart thread marked and tacked into V shape.*

spacing are essential to the beauty of these tucks. To be really dainty they should not be more than the width of a pin.

They should be measured in the same way as ordinary tucks.

PLEATS

A pleat is a fold of material used to dispose of fullness in a decorative manner. These may be used on all kinds of material. The preparation of pleats is similar to that of tucks, the only difference being that pleats are never stitched all the way down. They usually hang free from the top

fixture but can be machine stitched along the pressed edge for part of the way, falling free at the bottom edge.

Knife Pleats. This method has the pleats arranged so that the top edge of one pleat falls along the under edge of the next pleat. The amount of material required is three times the finished width [55]A.

Box Pleats. These pleats have the appearance of a double pleat with one edge facing towards the right and one towards the left. The amount of material required is three times the finished width [55]B.

The quickest method of making these pleats is to make and tack a large tuck twice the width required. Crease-mark, chalk-mark, or thread-mark the edge of this tuck, then flatten it down so that the marking is in the centre and lies along the tacking.

Inverted Pleats. This method of pleating is the reverse of box-pleating. Proceed as directed for a box pleat, but tack and flatten pleat on the wrong side instead of the right side [55]E.

MAKING DARTS

Darts are used to dispose of fullness and to give a good fit to the garment. These may be arranged as follows:

From the shoulder tapering to the bust-line.

From the waist upwards, tapering towards the bust-line.

From the waist downwards, tapering towards the hip-line.

From the wrist, tapering towards the elbow.

Sometimes small darts are made at the front underarm seam in order to give sufficient ease across the bust and yet give a neat, plain appearance.

Darts are sometimes made at the neck and these must always radiate from the neck curve.

If a dart is made at the waist of a frock, tapering upwards and downwards, it is cut across the middle up to the machine stitching, then a slit is made along the fold ready for pressing. This is necessary to prevent a puckered appearance.

Darts must not extend beyond the hip, bust, or elbow, and they must taper to a thread. If this rule is not observed an ugly pleat will appear on the right side, which no amount of pressing will shrink away.

How to Make a Dart. The darts are thread-marked, or chalk-marked on to the material before the pattern is removed. Find the centre of the dart, and mark with a pin, then fold from this point down to the end of the dart [55]C. Pin along the thread marks in a V shape graduating towards the end of the dart. Replace the pins with tacking stitches, there should now be a piece of material tacked in a wedge shape [55]D. Fit, and alter if necessary. Machine stitch by the tacking thread, beginning at the wide end and tapering off to nothing at the point.

FRILLS, FLOUNCES, FLARES, AND GODETS

These are decorative and are mainly used for the purpose of adding trimming to a garment.

Frills and flounces may be used to add length to a garment at the hem, or to sleeves, but they are most attractive if added to the surface as neck, sleeve or skirt trimmings.

Flares and godets are introduced into skirts, and sometimes sleeves, to give fullness at the hem and avoid bulk round the waist.

MAKING FRILLS

These are used on skirts and sleeves to give a full, fluffy effect. They may be cut straight, on the cross, or shaped. Narrow frills are better cut on the straight or cross. If straight they should be cut with the warp of the material across from selvedge to selvedge. Frills must hang gracefully, if cut the wrong way of the material they will poke out and have a stiff appearance. For a straight frill allow one and half to twice the finished size.

The bottom edge of frills may be finished with a very narrow stitched or rolled hem, binding or picot edging. The joins in frills should be made with a single seam.

See photograph illustration facing page 224.

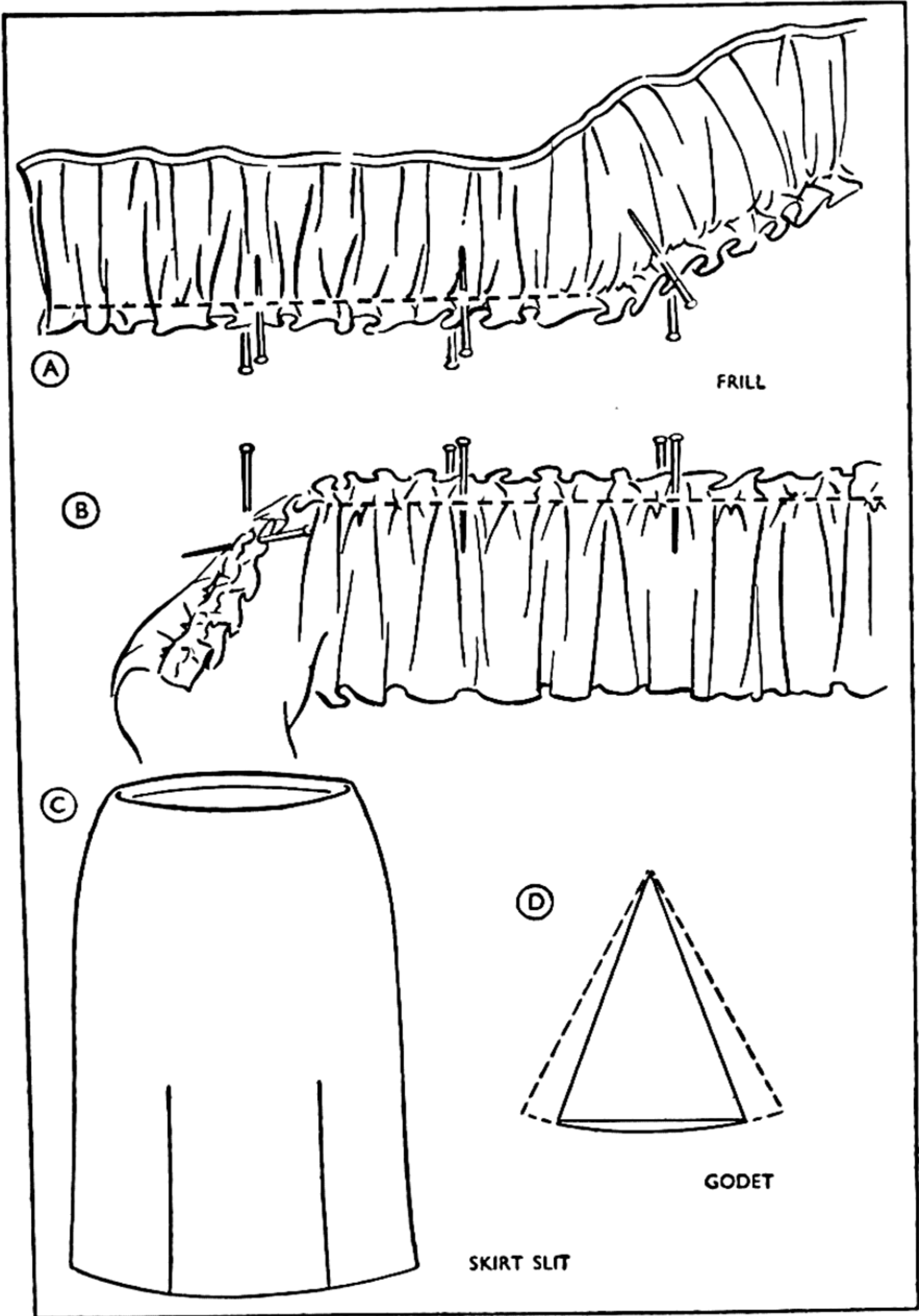
Application of Frills. First Method. Mark the half and quarter points along the top of the frill and the line on the skirt to which the frill is to be attached. Gather the frill, each quarter separately. Place the quarter points of frill and skirt together with the frill upside down and right sides touching [56]A. Machine stitch along the gathering thread.

Turn the frill down into position and the raw edges are hidden.

Second Method. Prepare as for first method. Make a narrow turning along top edge of frill and gather each quarter separately, through the turning. Place corresponding points of frill and skirt together [56] B. In this way the fullness of frill is evenly arranged. Tack and back stitch to skirt by the gathering thread.

Pleated Frills. These make a delightful trimming and look best when about 1 to 1½ ins. wide.

First cut strips of material perfectly straight the depth required and about three times the finished size. Make the machine stitch a very narrow hem along the bottom edge. The pleats are then made in the way described on page 102, or they can be made by machine at a shop that specializes in this work. This way saves time and labour.



[56] *Attaching frills. A. The frill being pinned on the wrong side. B. Edge of frill turned under and pinned to right side. C. Skirt slit at hem line for godet. D. Shape of flared godet.*

FLARES AND FLOUNCES

Flounces. These are similar to frills only much deeper. They may be cut straight, on the cross, or shaped. Prepare and finish the bottom edge as for narrow frills.

A straight flounce is treated and applied in the same way as a gathered frill.

Shaped flounces are very graceful without any fullness at the top edge, they are full and very frilly at the bottom edge. They are cut in the same way as a flared skirt.

Flounces are mounted on to a foundation skirt and there may be two to six or even more, one above the other as fashion decrees. To apply a shaped flounce to a skirt make a narrow turning along the top edge of the flounce, as second method of applying gathered frill, then tack it to skirt and machine stitch along the edge.

Flares. These are shaped skirts similar to flounces, they are not mounted on to a foundation skirt, but hang from the waist or from a shaped yoke.

Join the flare to the bodice or yoke by making a $\frac{1}{2}$ in. turning on the bottom edge of the yoke and placing it over the top edge of the flare. Machine stitch along the edge. Finish the bottom edge of the flare with a narrow stitched hem, picot-edging or binding.

Flared skirts are described more fully on page 42.

GODETS

These are shaped inlets with a flared effect [56]D, and are inserted at intervals round the foot of skirts and sleeves. They are used when a plain, slim-fitting appearance is required and the fullness springs from the knee or elbow.

Setting Godets into a Skirt. The foundation skirt is perfectly straight and slim fitting over the hips and is made in the usual way. Mark the bottom edge at regular intervals for the position of godets. Cut from these points straight up by a thread of the fabric for the length of godet [56]C. Make a turning on both edges of the cut, place over godet edge then tack. By this method the straight edge is against the bias edge of the godet, which makes a much neater seam, but care must be taken not to stretch the godet.

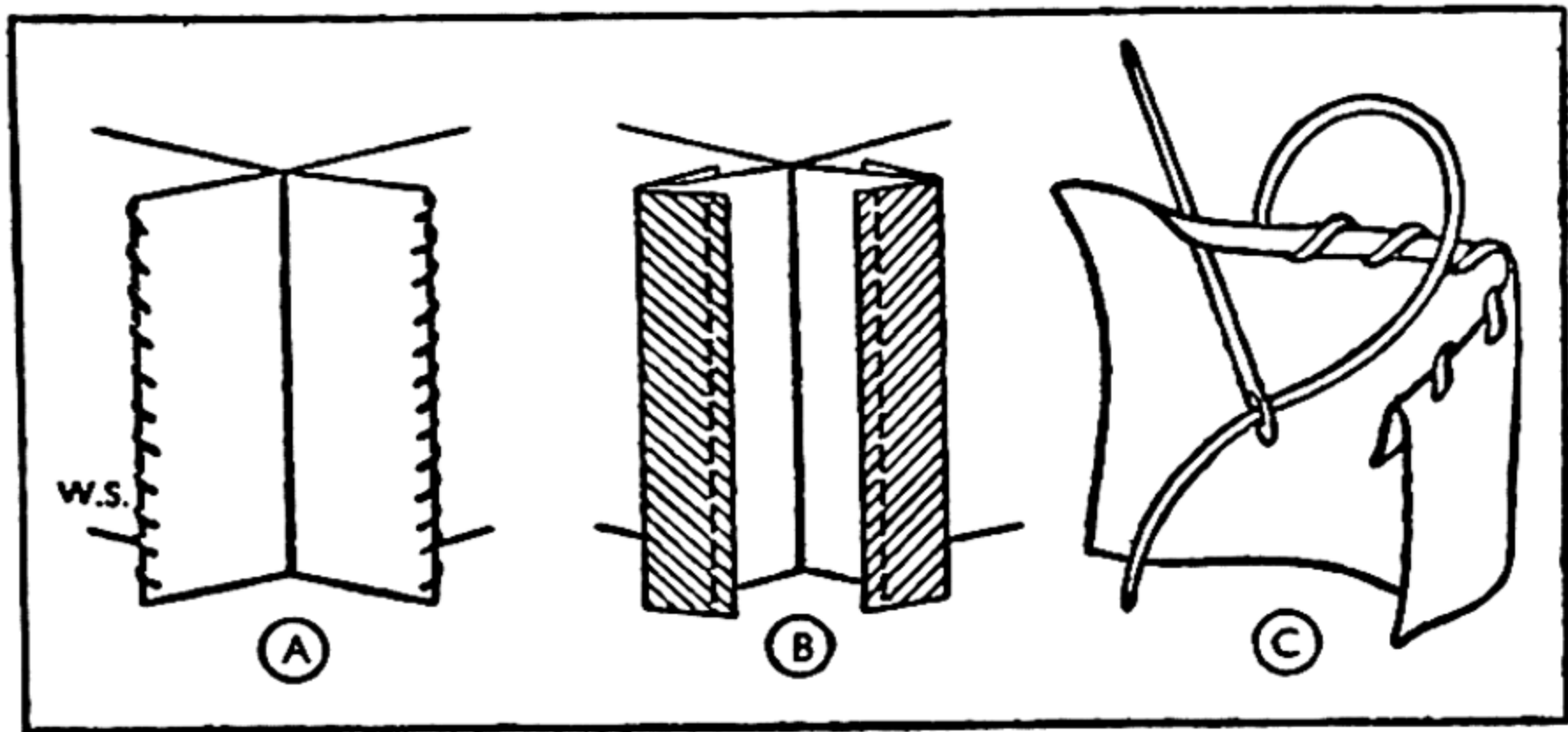
Machine stitch just inside the edge, taking care to make the turning at the top of godet perfectly neat. Finish the bottom edge with a $\frac{1}{8}$ in. stitched hem, picot-edging, or bind it with cross-cut pieces.

MAKING SEAMS

Seams are used to join two pieces of material together, the type of seam used is governed by the garment and the texture of the fabric.

Open Seam. This is the simplest of all seams to make, and is used mainly on woollen materials.

Place right sides together with edges meeting. Tack and machine stitch along fitting line. Press open flat and finish the raw edges by overcasting [57]A, or binding with paris binding or silk-bias binding [57]B.



[57] *Open seam. A. Seam edges oversewn. B. Seam edges bound. C. Working overcasting for neatening edges.*

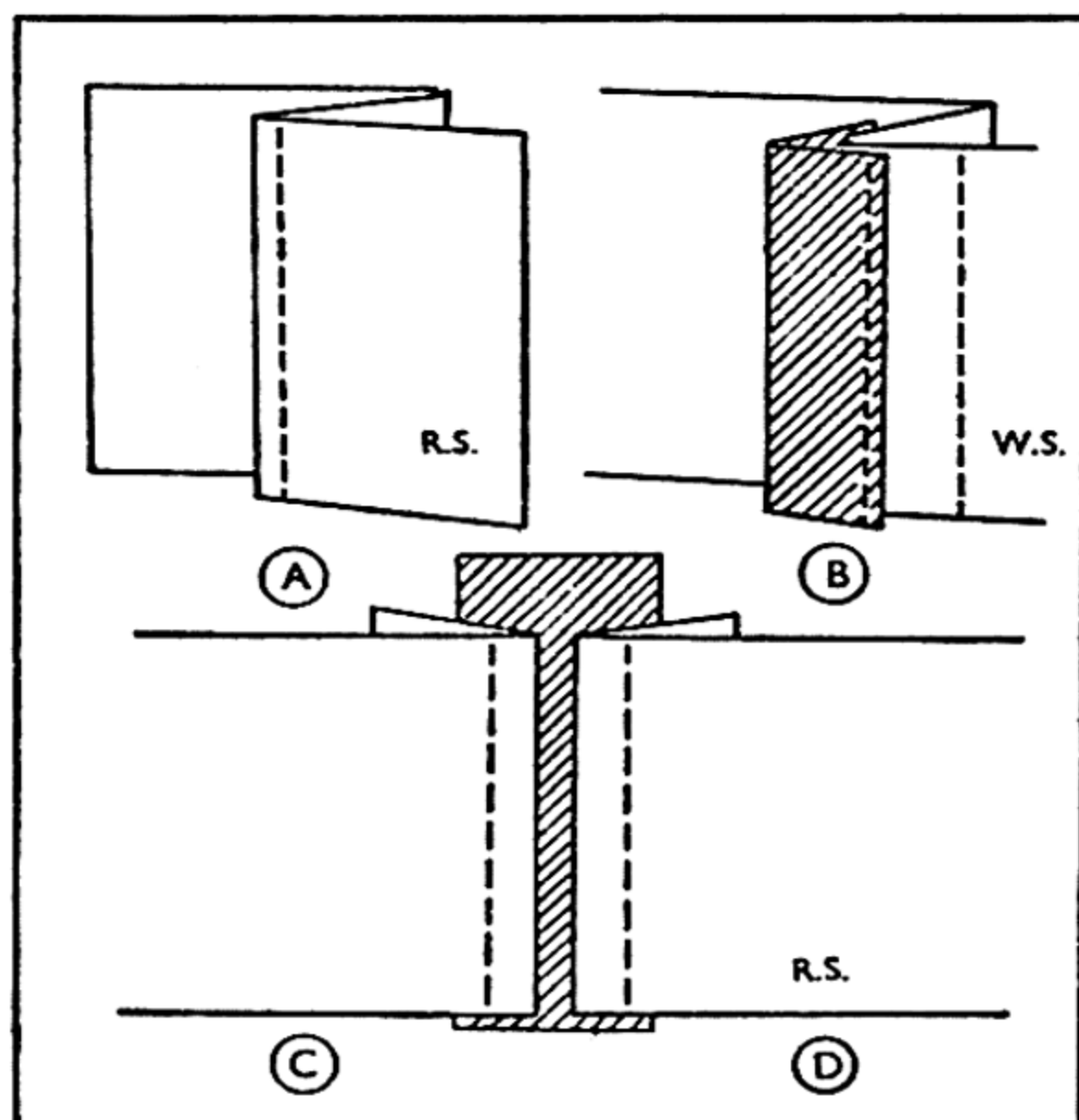
Overcasting. Loose stitches are made over the seam edge [57]c causing it to roll over slightly and prevent fraying.

Plain Seam. This is similar to an open seam and is used for most materials of any thickness. Stitch the seam along the fitting line, trim and turn in the raw edges and sew them with machine stitching, running or hemming.

Raised Seam. This is used on woollen materials, it is a more decorative method than the plain seam.

Place right sides together, with edges meeting, and tack on the wrong side along the fitting line. Lay both turnings to one side and tack down on the right side. Machine stitch on the right side $\frac{1}{4}$ in. from fold [58]A. Both turnings are finished together with binding, B.

Slot Seam. On the right side this seam appears like two tucks facing each other. Place right sides together and tack on the wrong side along the fitting line and press the seam open. Cut a strip of material,



[58] *A. Raised seam, right side. B. Raised seam, neatened. C. Slot seam.*

selvedge way, the length required and $1\frac{1}{2}$ to 2 ins. wider than the desired width of seam. Place centre of strip to the tacked seam on wrong side of the garment and tack down. On the right side machine stitch each side of the tacked seam $\frac{1}{2}$ in. or less from the edges tacked together. When the tackings are removed the strip will show through the opening [58]c.

Strap Seam. This is a decorative seam and it is the reverse of a slot seam. An open seam is made with the turnings on the right

side of the garment. The turnings are pressed open flat.

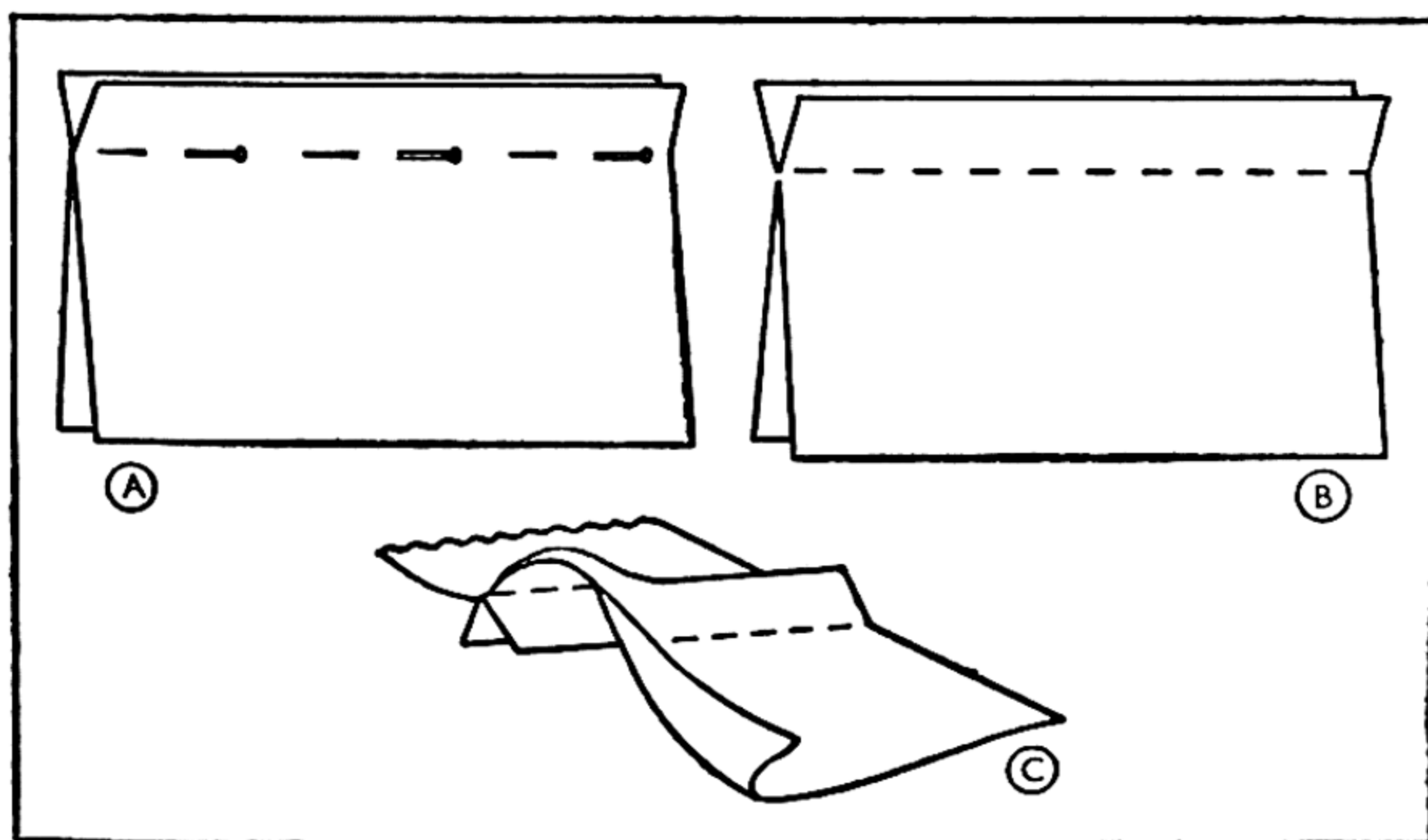
The strap, which may be a contrast, is cut a little wider than the seam turnings, plus $\frac{1}{2}$ in. for turn under each side. Fold under the edges of the strap and place it over the seam. Tack and then machine stitch each side close to the edges.

French Seam. This is used for any fine material when a neat appearance on both sides is required. Stitch the seam on the right side of the material, trim the edges as narrow as possible and press [59]B, after pinning A. Turn the seam on to the wrong side and tack just outside the trimmed edges, then stitch, C.

Flat Fell Seam. This may be used on overalls, skirts, shirts, and cotton suits; it is firm and decorative.

Stitch on the fitting line on the wrong side, cut one edge narrower than the other [60]A, press both turnings to one side with the wider one covering the other, turn in the wider edge and machine stitch or hem by hand, B, C.

Hand-sewn Flat Seam. The flat seam is very useful for general work. It is strong and flat if neatly done. Turn down a narrow fold of about $\frac{1}{8}$ in. on to the right side and press it well. Raise the fold and place the outer edge of garment along the crease, right sides together. Turn the fold down again and pin and tack through the three thick-



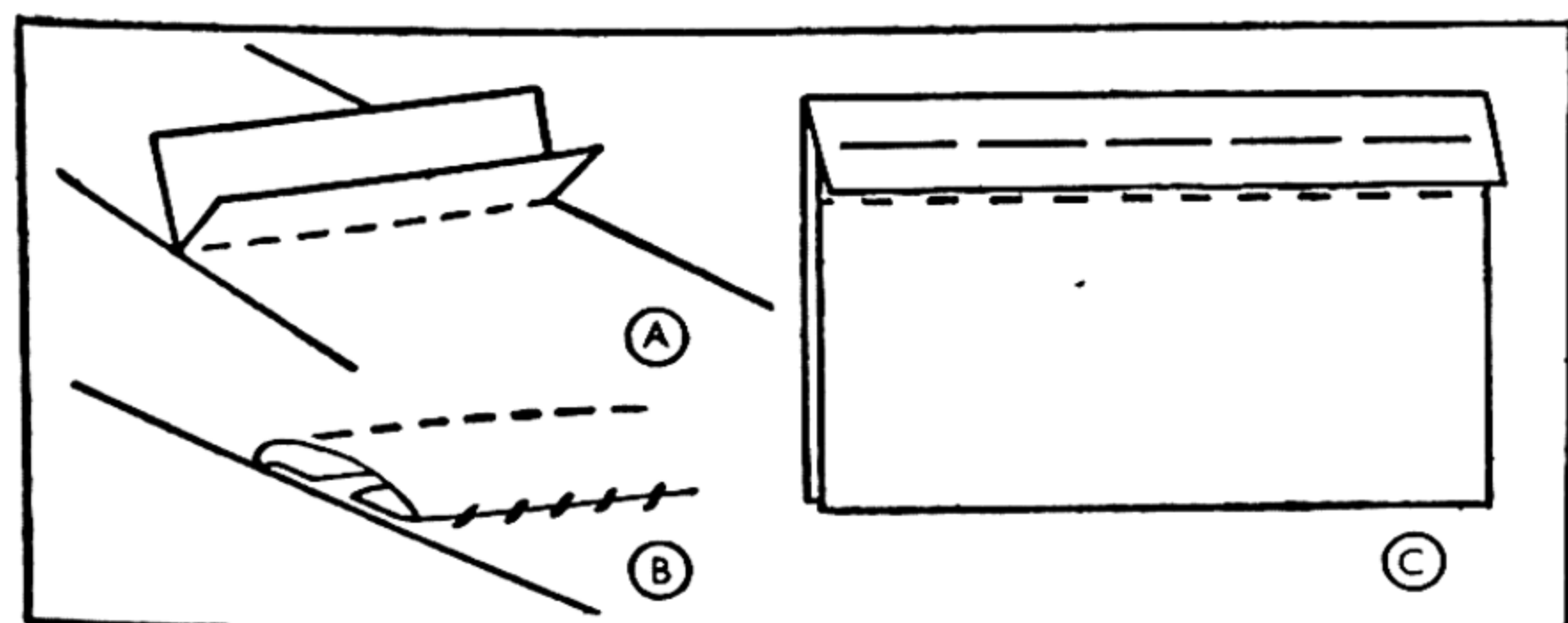
[59] *French seam. A. Seam pinned right side. B. Sewn. C. Wrong side.*

nesses. Run and back stitch just under the raw edge, which serves as a guide to even sewing [60]c. When this is done, flatten out the seam well, turn down the fold, and tack and hem on the wrong side of the material as for a flat fell seam.

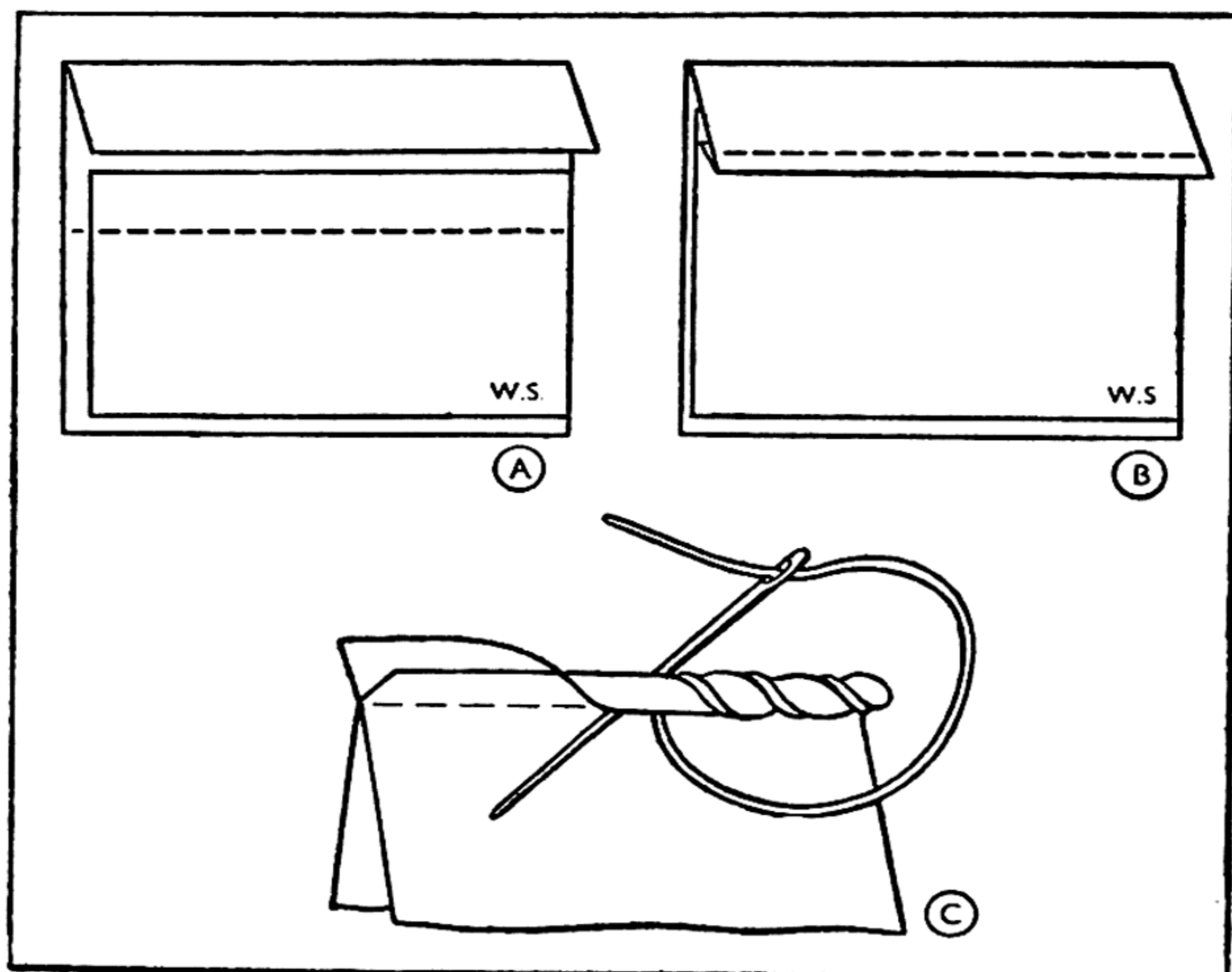
Machined Flat Seam. This seam is made in exactly the same way as the hand-sewn seam, but the fold is turned towards the wrong side of material, the wrong sides are placed together, and a fine machine stitch takes the place of the running and hemming.

Mantua Maker's Seam. A quickly made seam which is suitable for overalls, petticoats, and strong cotton garments.

Tack the seam on the fitting line with right sides together. Trim the



[60] *Flat fell seam. A. First stage. B. Finished. C. Flat seam tacked.*



[61] *Mantua maker's seam.* A. Sew along the fitting line and trim one turning. B. Finish by sewing through all three thicknesses together. C. Whipped seam.

turning of one edge, leaving the other wide enough to turn over the edge just cut [61] A. Make a single turning on the wider edge, which is then folded over, to make the hem lie along the original tacking line; machine stitch through all thicknesses, B. The neatening and the seam are finished with one row of stitching.

Whipped Seam. A light finish for short seams in fine materials. The seam line is machine stitched on the wrong side. One edge is cut to within $\frac{1}{8}$ in. of the stitching. The other edge is trimmed to the same amount above the first and whipped over the inner edge to make a neat seam [61]C. For fabrics that fray easily, the outer edge should be rolled over the inner edge before whipping.

Flannel Seams. First Method. To make a flannel seam place the two edges of the garment exactly together, warp threads running the same way and the right side inside. Tack about $\frac{3}{8}$ in. from the edge, and run and back stitch immediately above [62]C. Open and flatten the seam, and tack and herringbone the two edges, A and B.

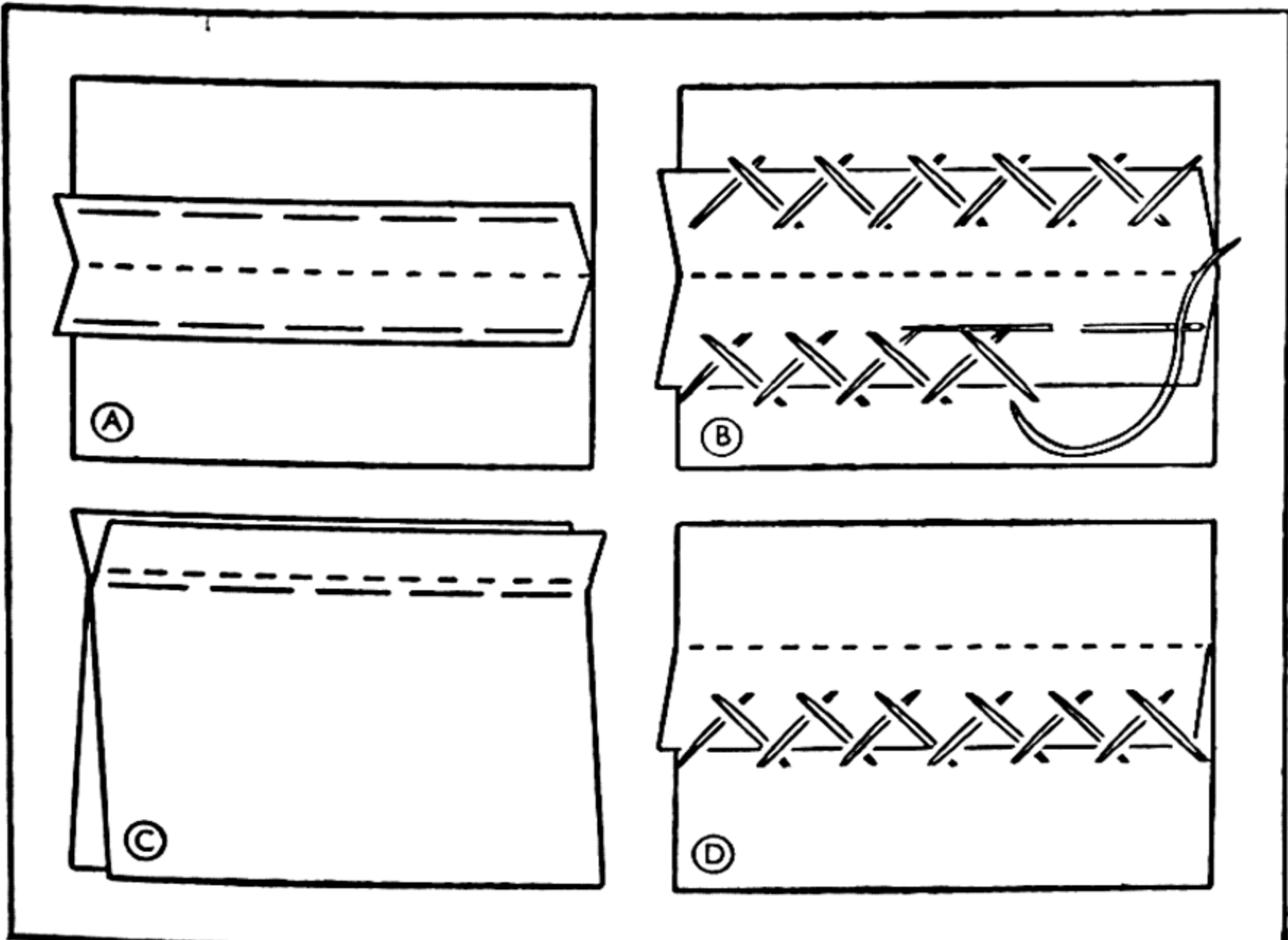
Second Method. Place one edge of the seam about $\frac{1}{8}$ in. lower than the other. Tack, and run and back stitch $\frac{1}{8}$ in. from the lower edge. Flatten down the upper part so as to cover the lower one. Tack and herringbone stitch [62]D. If the garment is worn next the skin it is advisable to put the seams on the outside.

Herringbone Stitch. This serves two purposes, for it covers the raw edge and holds down the turnings. Work from left to right as in [62]B, see also page 265 for full details of working.

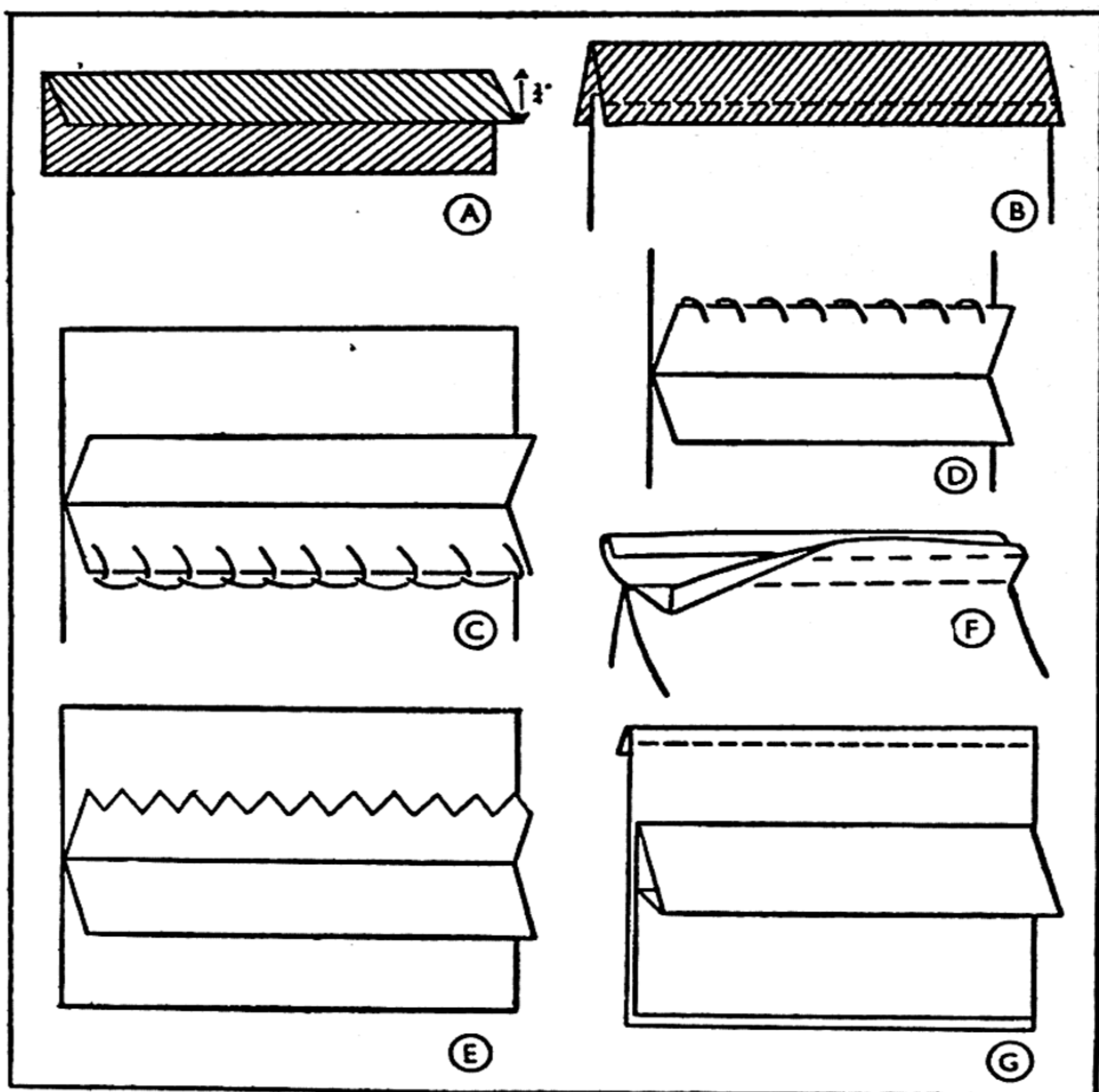
NEATENING SEAMS

Binding. Use paris binding for heavy woollen and silk-bias binding for fine woollen material. Fold third of binding over and press the crease. This may be ironed to keep it flat [63]A. Slip the raw edge of seam between the edges of binding, keeping the narrow edge uppermost. Tack and machine stitch on right side exactly on the edge, B. One row of machine stitching holds both edges of the binding, the under edge being wider than the top. Bias binding is applied in the same way.

Blanket Stitch. Used on seams in all kinds of woollen materials. It is worked as buttonhole stitch over the raw edge [63]C, see also page 256.



[62] *Flannel seam. A. and C. Sewing. B. Herringbone. D. Second method.*



[63] *Neatening seams. A. and B. Binding. C. Blanket stitch, and D. overcasting. E. The fabric edges are pinked. F. and G. Edges turned in and sewn.*

Overcasting. The overcast stitch is worked over the edge of the fabric, as described on page 107. Used on closely-woven woollen materials [63]D.

Notched or Pinked. Snick the cut edge of the fabric into regular V shapes with sharp scissors. This method is used on very thick or closely-woven materials; never on materials which fray easily [63]E.

Edges Turned In. Only suitable for fine woollens, silk, cotton or linen fabrics. Fold back the single edge of each turning to wrong side of material. Stitch with running, by hand, if the material is inclined to fray. Machine sewing can be used if the material is closely-woven and not too fine [63]G.

OPENINGS

Openings are made so that the garment may slip on and off easily, and yet have a good fit and neat appearance. The opening should be constructed to form a decoration, or if hidden should be as inconspicuous as possible. All openings on women's garments fasten right over left; they may be made in a seam or be cut into the material of the garment.

Continuous Opening. There are different methods of making an opening, according to the purpose for which it is used and the position in the garment. A continuous opening is the most adaptable and it is flat and can be made invisible.

The length of the opening depends upon the position, but it must be sufficiently long to allow the garment to slip on and off easily. When made in a seam, the lay or turning on the wrong side must be snipped where the opening is to end; this allows the false piece to set flatly. If the opening is cut in to the material, the end should be strengthened with a few button-hole stitches.

The False Piece. This is cut along the selvedge, twice the length of the opening plus $\frac{1}{2}$ in. to obviate any discrepancy at the top of the opening. The width is twice the finished width of the binding plus turnings. A usual finished width is $\frac{5}{8}$ in., as it allows space for fastenings.

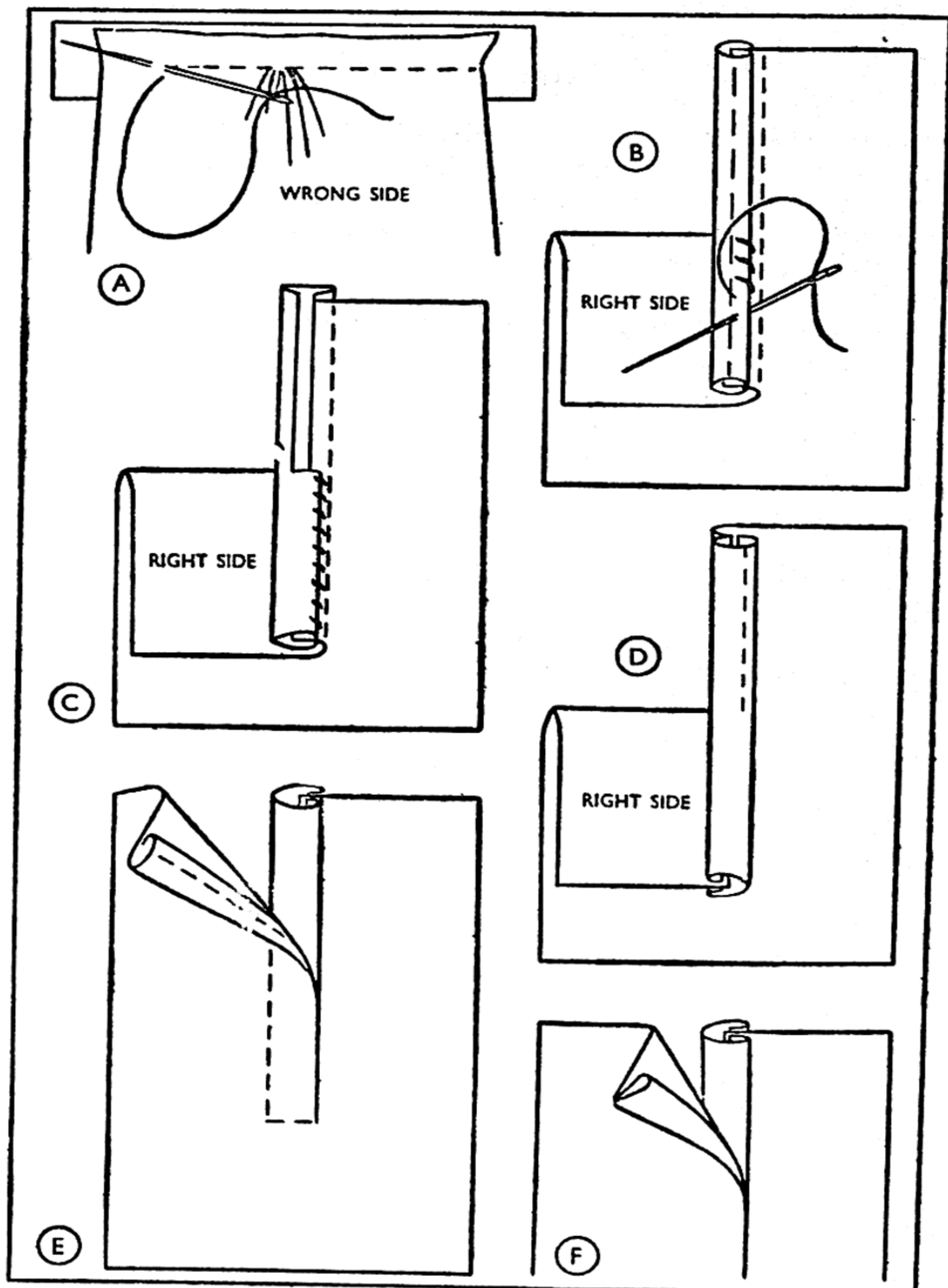
To Manipulate. Place the continuous strip to the edge of the opening, right sides together [64]A. When fixing hold the garment towards you. On no account must the strip be eased, otherwise the opening will be untidy. On a cut opening the smallest possible turning should be taken from the garment at the corner. Elsewhere the machined seam should be $\frac{1}{8}$ in.

Fold the continuous strip on to the wrong side. Turn in the free edge, and tack just above the machining [64]B. Then sew the portion which projects as an under-wrap with hemming.

Upper Edge. Cut away half the width of the false piece on the overlap portion [64]C, then fold this flat on to the garment and hem or machine stitch it down, D. Make the end neat and strong with a row of hand or machine stitching, E.

For a short opening where absolute flatness is not the first consideration, the continuous strip may be retained intact and merely folded under against the upper edge of the opening [64]F. The under portion projects as before to form the under wrap. The finished width of the false piece is narrower, about $\frac{3}{8}$ in., for this arrangement of the continuous opening.

There should not be any machining showing on the right side.



[64] Continuous opening. A. Sewing binding to slit. B. and C. Hemming binding. D. Folding binding over. E. and F. Finished opening.

NECK OPENINGS

Bound. This method is suitable for use on cottons, fine woollen fabrics, silks, and some pile fabrics.

Cut the opening down the centre front straight by a thread [65]A. Cut a cross-strip $\frac{3}{4}$ in. wide, or 1 in. if the material is loosely woven, see page 96.

Place the right side of the binding to the right side of the opening with edges meeting, taking care to have the end of opening free from pleats. Machine stitch, or run and back stitch $\frac{1}{4}$ in. from the edge, tapering towards the bottom end of opening [65]B. An extra stitch or two should be made here to give extra strength. Snick into the corners, C. Press the seam against the strip. Make a fold along the edge of strip, then fold it over to touch the stitching. Hem the fold just above the stitching, these stitches should not go through to the right side. The cross-strip should be stretched tightly at the bottom of the opening to make it absolutely flat.

Faced Opening. This is effective both as an opening and a trimming and has the added advantage of easy manipulation.

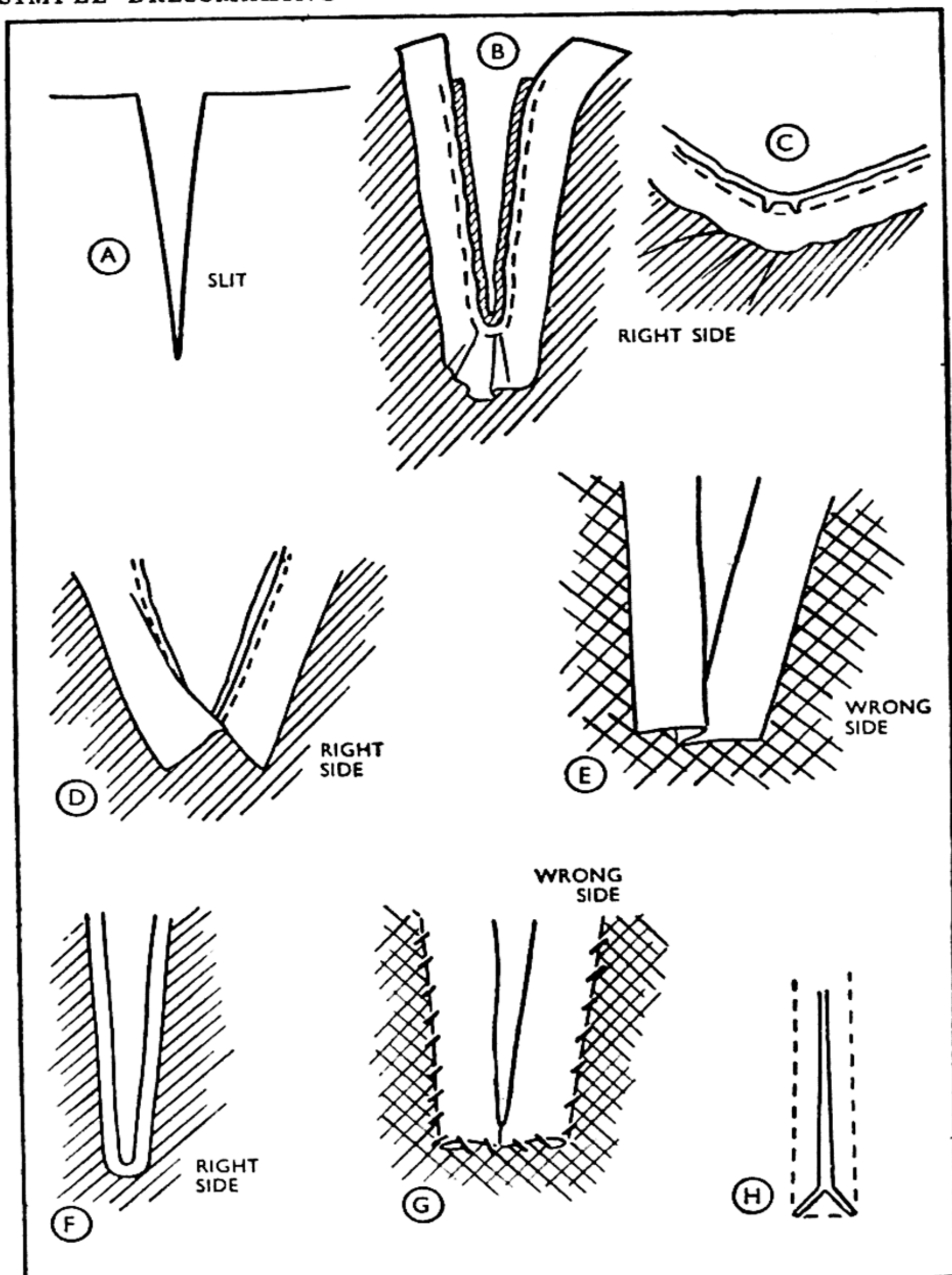
Method. Cut the warp-way strip of material. This should be 1 in. longer than the opening and about 2 ins. wide. Make a crease to define the centre. Place right sides together over the line of the opening. Machine stitch each side of the crease, about $\frac{1}{8}$ in. away from it, making a neat square at the end [65]H. Cut between the machining, snicking into the corners, and turn the facing on to the wrong side, D, creasing along turning edge, E. The free edges are trimmed, turned in and secured with hemming, G. The right side can have the appearance of a bound edge, F.

Decorative Faced Opening. When contrasting material is used the process is reversed, the facing being sewn on to the wrong side and turned on to the right with right side of facing to right side of garment [66]B and C. Many decorative necklines can be made in this way with one slit, D, or several, as A. It is a useful finish for cuffs, too, see E.

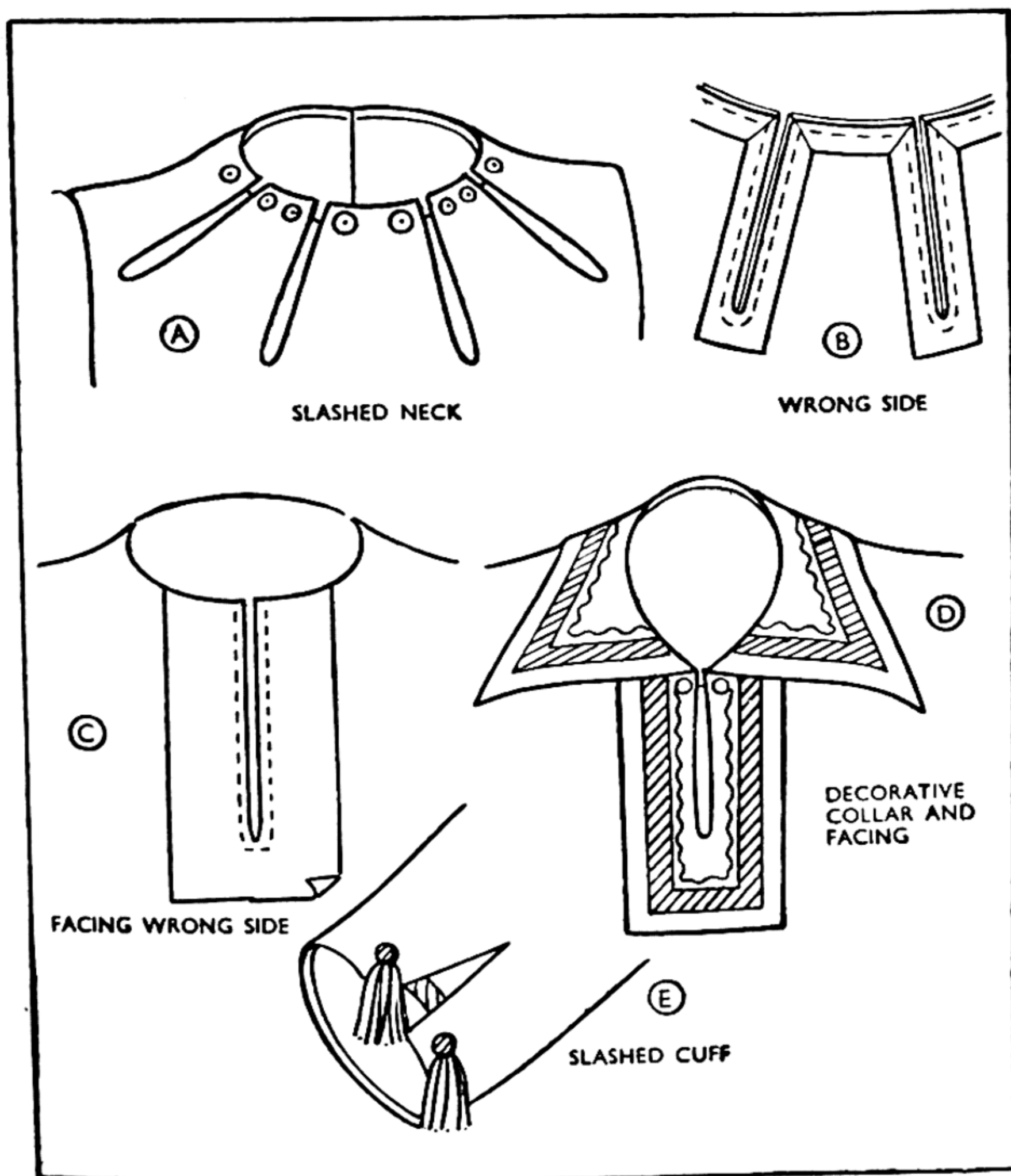
Shoulder Opening. When there is to be an opening on one shoulder only it is made on the left shoulder before the neckline is finished.

Leave the shoulder seam unstitched for 3 to 4 ins., insert a straight cut strip of lining, about 1 in. longer than the opening and 1 in. wide, under the back shoulder edge; tack it along the raw edge and then machine stitch it to keep the edge firm. The lining is inserted in order to strengthen the edge of opening as the shoulder seam is, as a rule, on the bias.

Bind the raw edge and slip stitch to the garment [67]C.



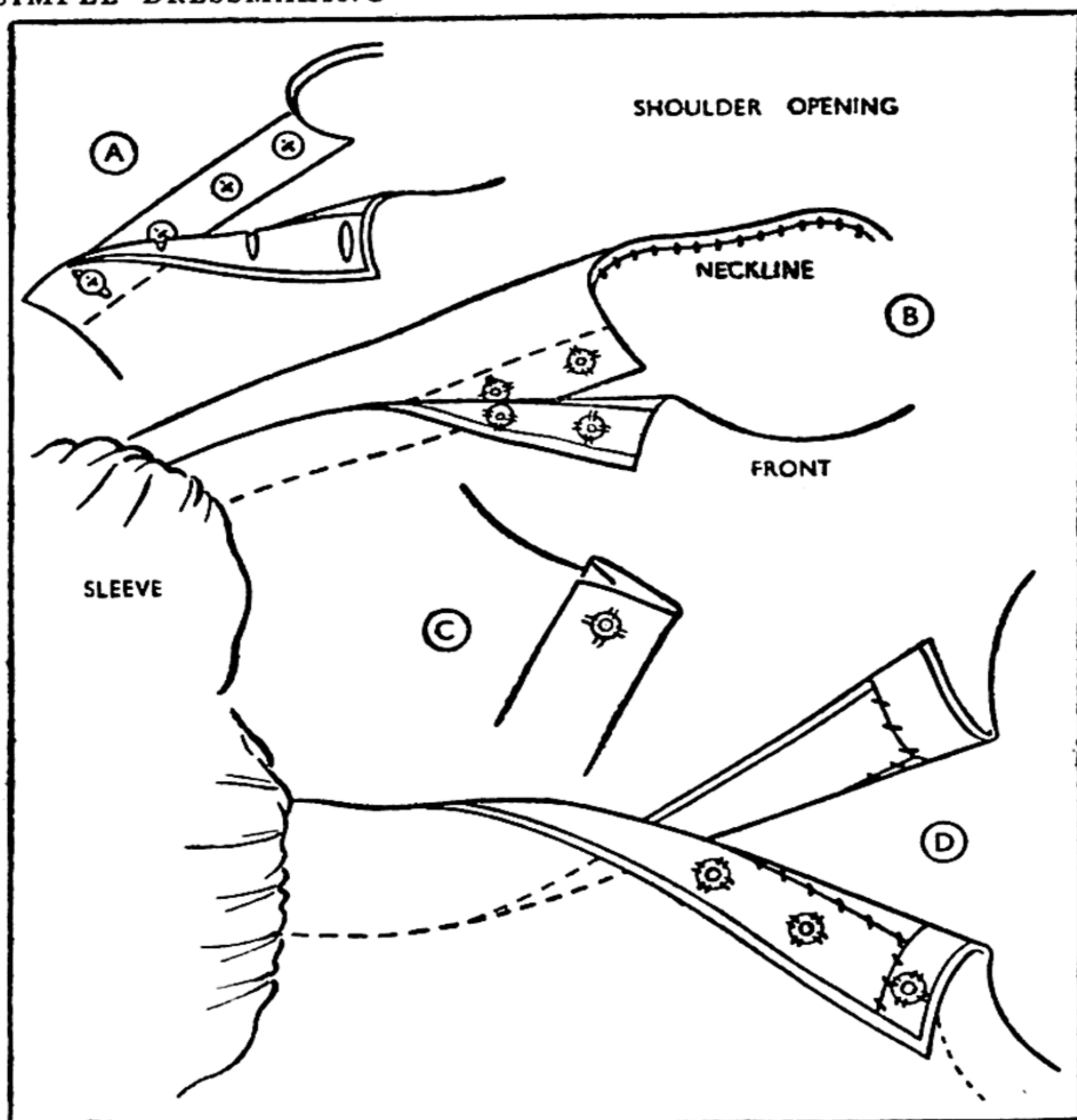
[65] *Bound opening. A. Cut slit on grain of fabric. B. Sew binding round slit. C. Snick corners. Faced opening, F. D. Sewing facing to slit. E. Turn facing to wrong side. G. Hem edges. H. Snick into corners.*



[66] *Decorative faced openings. These can be used on slotted necks or a single opening with a collar or at cuff edges.*

Press the seam of the shoulder open. Cut a straight piece of lining the length of the seam and 2 ins. wide, and place it to the front edge with right sides together. Machine stitch, continuing the line of the seam, and turn the lining over the edge on to the wrong side. Slip stitch the edge down to the garment invisibly [67]d. This forms the overlap of opening.

Fasteners are then sewn on, B, or buttons and buttonholes can be used, A, if a more decorative finish is desired.



[67] *Shoulder opening. The underlap is bound, C., and the overlap faced, D. Press fasteners can be used, B., or buttons and buttonholes, A.*

WAIST OPENING FOR A DRESS

When a dress fits closely at the waist it is necessary to make an opening to enable the dress to be slipped on and off easily. This should be as neat and inconspicuous as possible.

Seam Opening. The simplest, best and neatest method is to make it in the seam at the left-hand side, fastening the right over the left, that is front over back.

The length of the opening varies according to the requirements, but 4 ins. below and 4 ins. above the waist line is a good average. For the

overlap cut a strip of lining 1 in. longer than the opening and $1\frac{1}{2}$ ins. wide. Insert the edge of strip in the crease of the top seam and sew with running.

Turn the seam over along the fitting line and sew with machine stitching down the edge on the right side to keep it firm. Bind the lining strip and edge of turning together [68]A.

To make the under lap, snip the turning up to the machine stitching, $\frac{1}{2}$ in. above and below the opening. Cut a strip of lining the length between the slits and 2 ins. wide. Place right side of lining to right side of turning and machine stitch $\frac{1}{4}$ in. from the edge. Turn lining over the edge of seam on to the wrong side and slip stitch or neatly hem the turning down on to the garment.

Lay the under lap against the overlap and buttonhole stitch, page 256, the turnings at top and bottom [68]B.

Sew press studs at regular intervals along the opening, with one at each end of the opening to keep it perfectly flat.

Skirt Opening or Placket. The placket in a skirt should be made before the turnings of seams are neatened. The seam at the left side is left unstitched from the waist for about 8 ins.

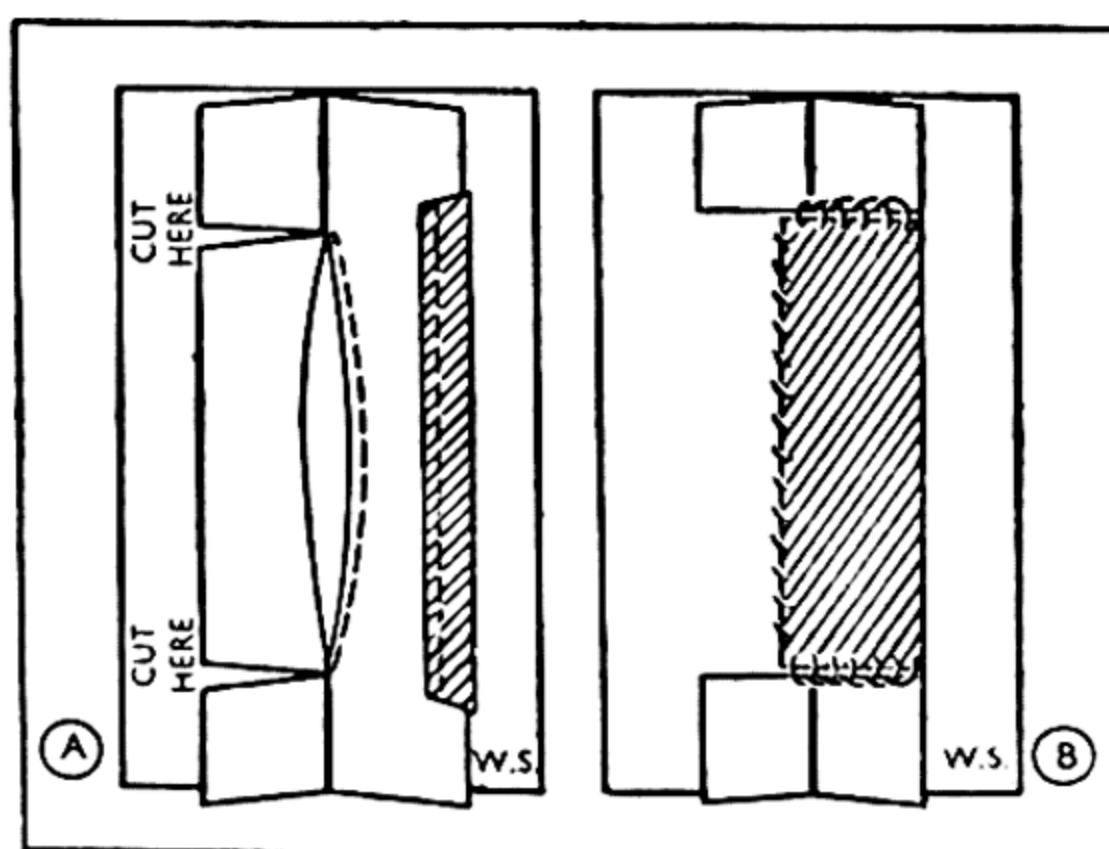
For the overlap, cut a strip of lining 9 ins. long and $1\frac{1}{2}$ ins. wide. Insert the strip under the turning and sew with running just by the turn over of the seam [69] A.

Fold along the fitting line and machine stitch by the edge on the right side, keeping a continuous line with the side seam. If the seam is top sewn the machining on the placket edge should be a continuation of this line. Bind the raw edges of lining and material together.

For the underlap, cut a piece of skirt material 9 ins. long and 2 ins. wide. Bind one side and one end.

Place the wrong side of strip to the wrong side of underlap, raw edges meeting the bound end of strip should be 1 in. below end of opening [69]B. Bind the two edges together and carry the binding right down the skirt seam to the hem.

Stitch across the end



[68] The seam edge is bound for the overlap, A.
The underlap is faced, B.

of opening to keep the upper and under parts together, making stitches that do not show on the right side.

This opening is better if a strengthening lining is inserted as shown in [69]B, this will take the strain of the fasteners.

WAISTBANDS

Petersham belting is the best material for finishing a skirt waist as it is slightly stiff and gives a firm finish. It is obtainable from 1 to 4 ins. wide, and can be boned or unbonded as desired.

Both ends of the band are finished with a small hem, and hooks and eyes are sewn on the right side. The right side of the band is next to the wearer, and should fasten right over left.

Mounting Skirt on to Band. Mark the centre-front, centre-back and side points of both skirt and band.

Place the wrong side of the band to the wrong side of the skirt, with the corresponding points on band and skirt meeting. Keep the skirt $\frac{1}{2}$ in. above the top edge of the band, and pin all round. Insert the pins downwards, as in this way they are easier to remove when fitting. Fit the skirt and arrange the fullness to lie neatly and regularly all round. Remove the top hook before sewing. Tack with diagonal stitches, then back stitch the skirt on to the band. Use a strong needle and thread for this process.

The $\frac{1}{2}$ in. turning at the top of the skirt is turned over the edge of band and rough hemmed down. At the end of the band the top edge of placket is turned down inside, to be in a line with the top of band. Finish the raw edges by binding with paris binding or a strip of matching lining [69]C.

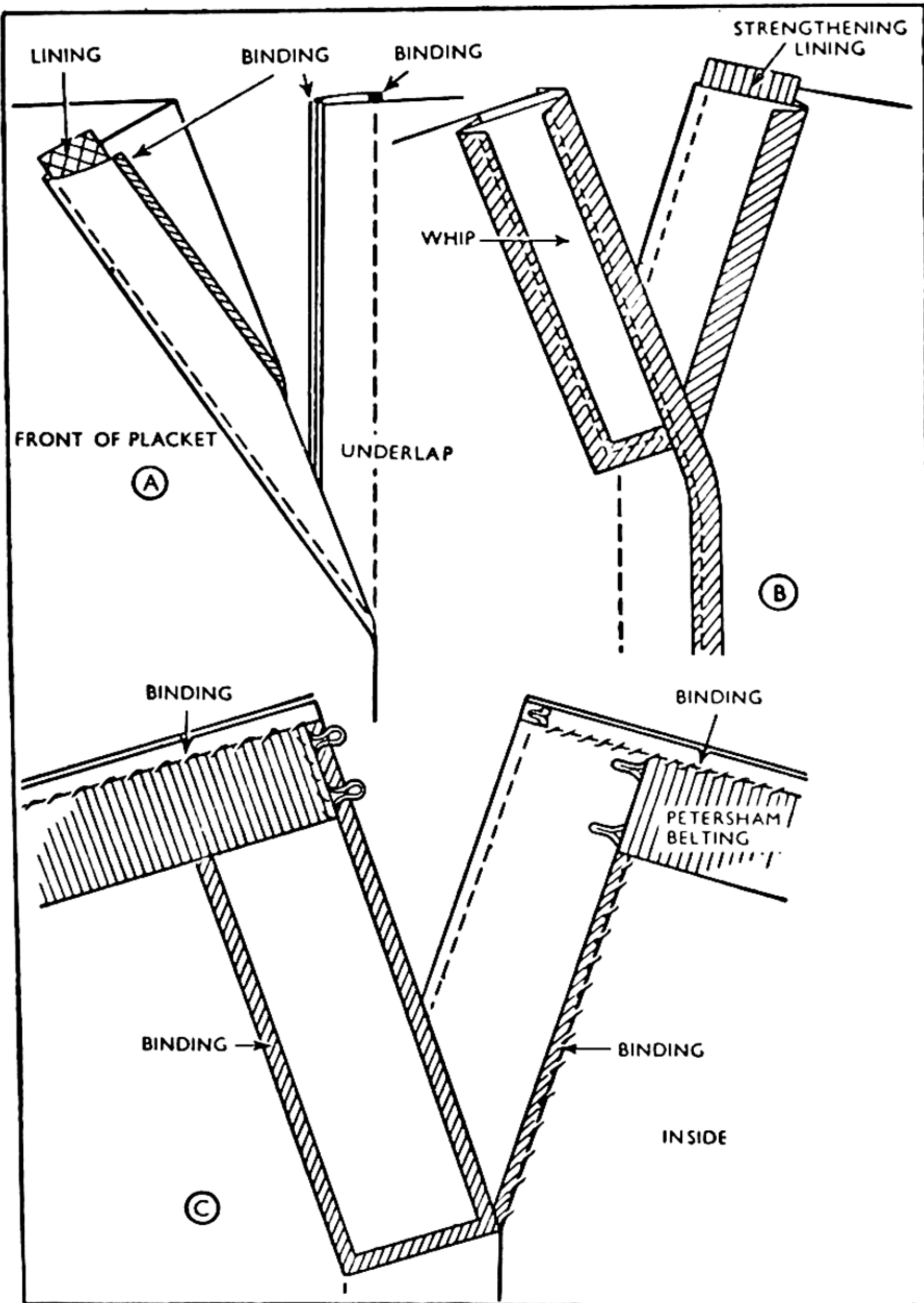
Sew on the top hook.

Skirt Without Belting. Sometimes a skirt has no belting at the waist and is merely finished with a straight belt made of the same material as the skirt.

Prepare the belt by folding a narrow turning for the full length. The belt should be 4 ins. longer than the skirt waist—this allows 2 ins. for the wrap, and 2 ins. to form a point at the end of belt.

Have the belt and the skirt marked at the centre-front, centre-back and side points.

Place the belt against the top of the skirt with an overlay of $\frac{1}{2}$ in. and corresponding points on band and skirt meeting. A skirt finished at the waist in this manner should have little or no fullness to dispose of, or just sufficient to ease into the belt. Machine stitch skirt and belt together along the lower edge of belt, continuing round the point, and along the upper edge. Neaten the inside of the belt with a piece of



[69] *A. Lining strengthens the overlap of a skirt placket, which is the seam turning folded over and sewn. B. The underlap has the edges bound. C. The top of skirt is hemmed over the edge of petersham.*

strong lining, or with paris binding if it is wide enough to take in all the raw edges, placed over the turnings and hemmed top and bottom.

A button and buttonhole at the point of the belt is the most secure fastening for this type of waist finishing.

When the waist band is completed sew fastenings to the placket.

POCKETS

Bound Pocket. Have the position and the size of the pocket clearly marked on the material. Tack a strip of linen or lining to wrong side of garment against pocket mark so as to strengthen the work. Cut two pieces of material 2 ins. longer than the pocket and 3 ins. wide.

On the right side of garment place one binding piece to top side of mark, with the edge along the line to be cut, the other pocket piece to the under side of line, the right sides together. Machine stitch along both pieces $\frac{1}{4}$ in. from the edges, beginning and ending exactly opposite at the ends and leaving 1 in. free at the ends of each strip. Cut through the pocket mark to within $\frac{1}{2}$ in. from each end, then mitre out to the machine stitching [70]A.

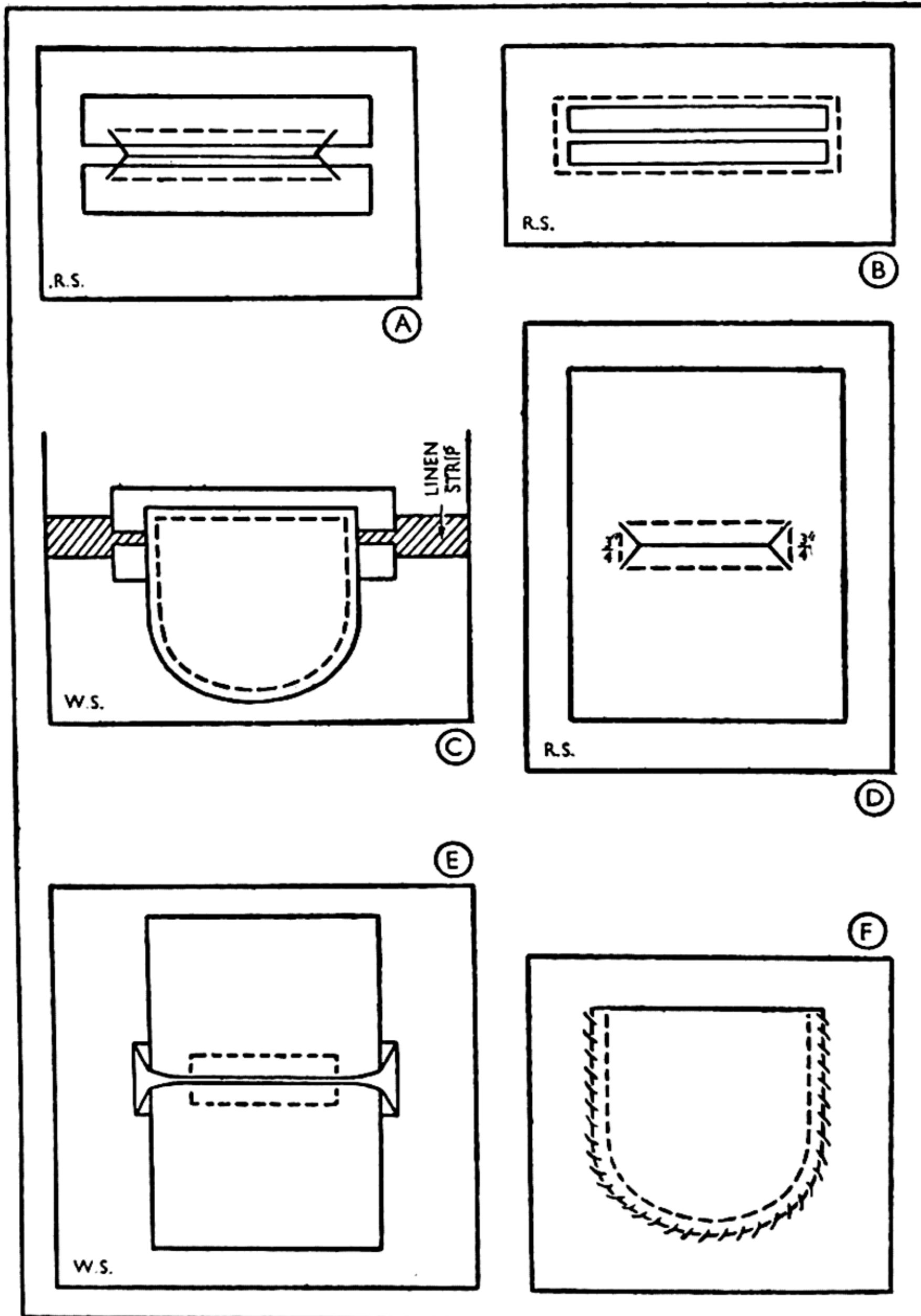
Press seam open and pull the pieces through to the wrong side. Form a lip on each side of opening, taking care to tuck the ends well in. Tack and machine stitch along the sides and across the ends [70]B.

Cut two pieces of material the size of the pocket. Place and machine stitch one piece to top part of pocket binding and the other to the under part. These two pieces lie on top of each other, and are machine stitched round to form a pocket [70]C. If the garment material is too thick, a piece of lining can be used for the under part of pocket.

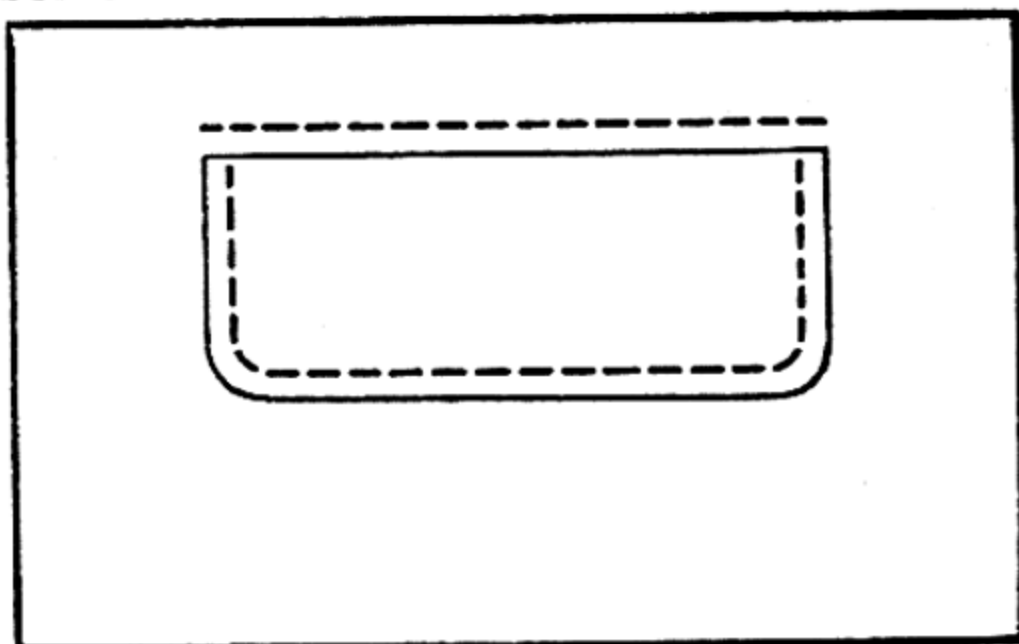
Bound Pocket for Washing Frock. Mark size and position of pocket carefully.

Cut a piece of material $7\frac{1}{2}$ ins. long and $1\frac{1}{2}$ ins. wider than length of pocket opening. Place right side of this piece to right side of garment, with 4 ins. above pocket mark, $3\frac{1}{2}$ ins. below and $\frac{3}{4}$ in. at each end. Machine stitch $\frac{1}{4}$ in. along each side of pocket mark, and across the ends. Cut along the pocket mark and mitre the corners, taking care to cut right to the machine stitching [70]D.

Trim the edges very slightly. Pull the material through to the wrong side and open it out over the cut edges. The folds of the binding should meet exactly in the centre. Press the turnings at the ends of pocket well back and arrange the fullness into little inverted pleats [70]E. Tack round the seam of the binding neatly and from the right side machine stitch along the joins at the sides and ends. Turn the top part of



[70] *Bound pockets. A. Sewing binding strips to edge of pocket. B. Finished binding, right side. C. Pocket, wrong side. D. Sewing facing round pocket for thin fabric. E. Facing, wrong side. F. Finished pocket.*



[71] *Flap pocket. This is made in the same way as a bound pocket.*

Flap Pocket. To make the flap, cut a piece of material 4 ins. long and $5\frac{1}{2}$ ins. wide, taking care to match the pattern stripes, or checks of material at pocket mark. Fold this piece in two lengthwise and stitch up the ends. Turn right side out and tack. Press perfectly flat and machine stitch round the edge.

This pocket is now made in exactly the same way as a bound pocket. Use the flap as the top binding piece keeping it on the right side [71].

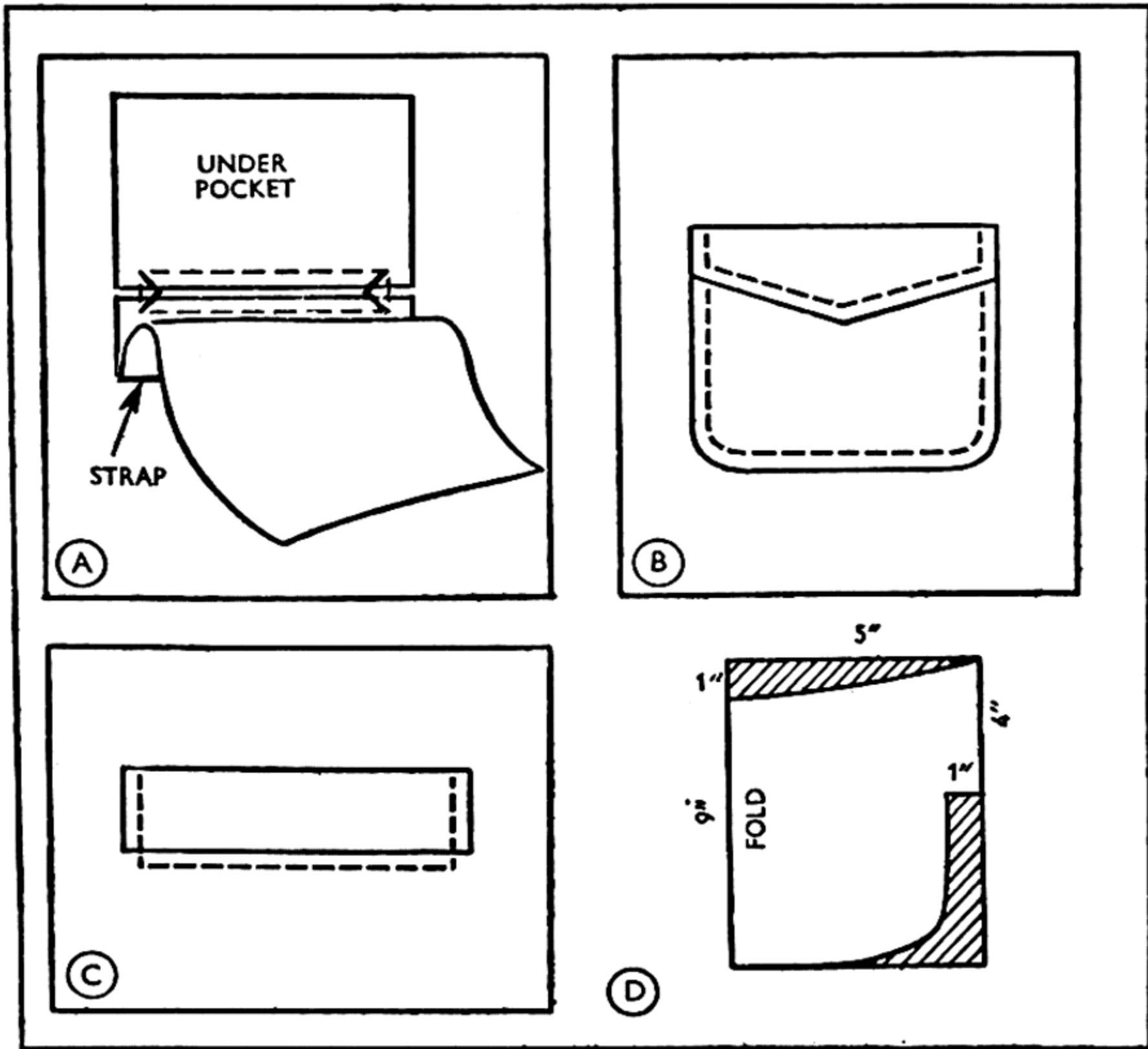
Vest or Strap Pocket. Prepare as for a bound pocket if woollen material is used. Cottons and firmly woven materials do not require a strengthening. To make the strap, cut a piece of material $6\frac{1}{2}$ ins. long by $5\frac{1}{2}$ ins. wide. Turn down $1\frac{1}{2}$ ins. and sew up each end of this hem, leaving $\frac{1}{4}$ in. free at the raw edge. Turn right side out, snick the turning at the edge and press perfectly flat. Place the short piece with the raw edge lying exactly along the under side of pocket mark, right sides together. For the top side, cut a piece of material $4\frac{1}{2}$ ins. long by $5\frac{1}{2}$ ins. wide, and place to top side of pocket mark, right sides meeting. Machine stitch both pieces $\frac{1}{4}$ in. from the edge. Cut along pocket mark and mitre into corners [72]A. Pull pieces through to wrong side, leaving the strap piece on the right side; it should stand up and cover the opening. Tack the strap in position. Machine stitch along the seam of strap on right side. Make pocket by sewing together the two pieces of material. Machine stitch the sides of strap to garment [72]C.

Patch Pocket. Prepare as for other pockets if woollen material is used. Cotton and closely woven fabrics need not be strengthened.

Cut a piece of material and lining the size of pocket plus turnings. Finish the top edge of pocket with a hem turned on to wrong side, or a facing turned on to right side. Place right side of lining to right side of pocket and machine stitch the sides and bottom edge. Turn right side out, tack along the edge and press. Place pocket in position on the garment and machine stitch to garment close to edge [72]B. If the material is closely woven the lining will not be required, but for loosely

material over to lie on the under part and machine stitch $\frac{1}{2}$ in. from the edge all round to form a pocket. Turn the raw edges in against each other and over-sew [70]F.

This method cannot be used on thick woollen materials, but is excellent for cotton, linen, silk or artificial silk.



[72] *The strap pocket, C., is made as A. B. Patch pocket. D. Trouser pocket.*

woven materials lining strengthens and keeps the pocket in good shape.

Renewing Trouser Pockets. Remove the worn pockets from the trousers. A strong material such as heavy drill or a firm, closely woven linen is necessary for trouser pockets. $\frac{1}{4}$ yd. will be sufficient for boys' pockets and $\frac{3}{4}$ yd. for men's.

Boy's Pocket. Take a piece of material 10 ins. by 9 ins. and fold it into two. Measure along the cut ends 4 ins.; this makes the pocket opening. Cut 1 in. in from the edge and curve round to the bottom edge. Slope the top edge to 1 in. at the fold to make the slant inwards [72]D.

Make a french seam round the curved edges.

Inserting. The top edge of the pocket should run in a line with the edge of the waist, and should be caught in with the facing of trouser waist. Turn in the edges of pocket opening and place them about $\frac{1}{2}$ in. in from the trouser opening. Hem very firmly with stitches taken through the pocket facing only.

COLLARS

Collars may be tailored and very plain, or frilly and "frou-frou" for dressy occasions. With matching cuffs to complete the set, a plain dark dress can be enlivened with a contrasting colour note of fashion interest.

There is a wide choice of materials that are suitable for collars; they may be similar to the garment, or of a contrast. Collars can be permanently attached to the garment or they can be made detachable.

Suitable materials for plain and tailored collars are piqué, linen, shantung, taffeta, fine wool, organdie, while fine crêpe, silk, voile, muslin, lace, taffeta and organdie make more dressy neckwear.

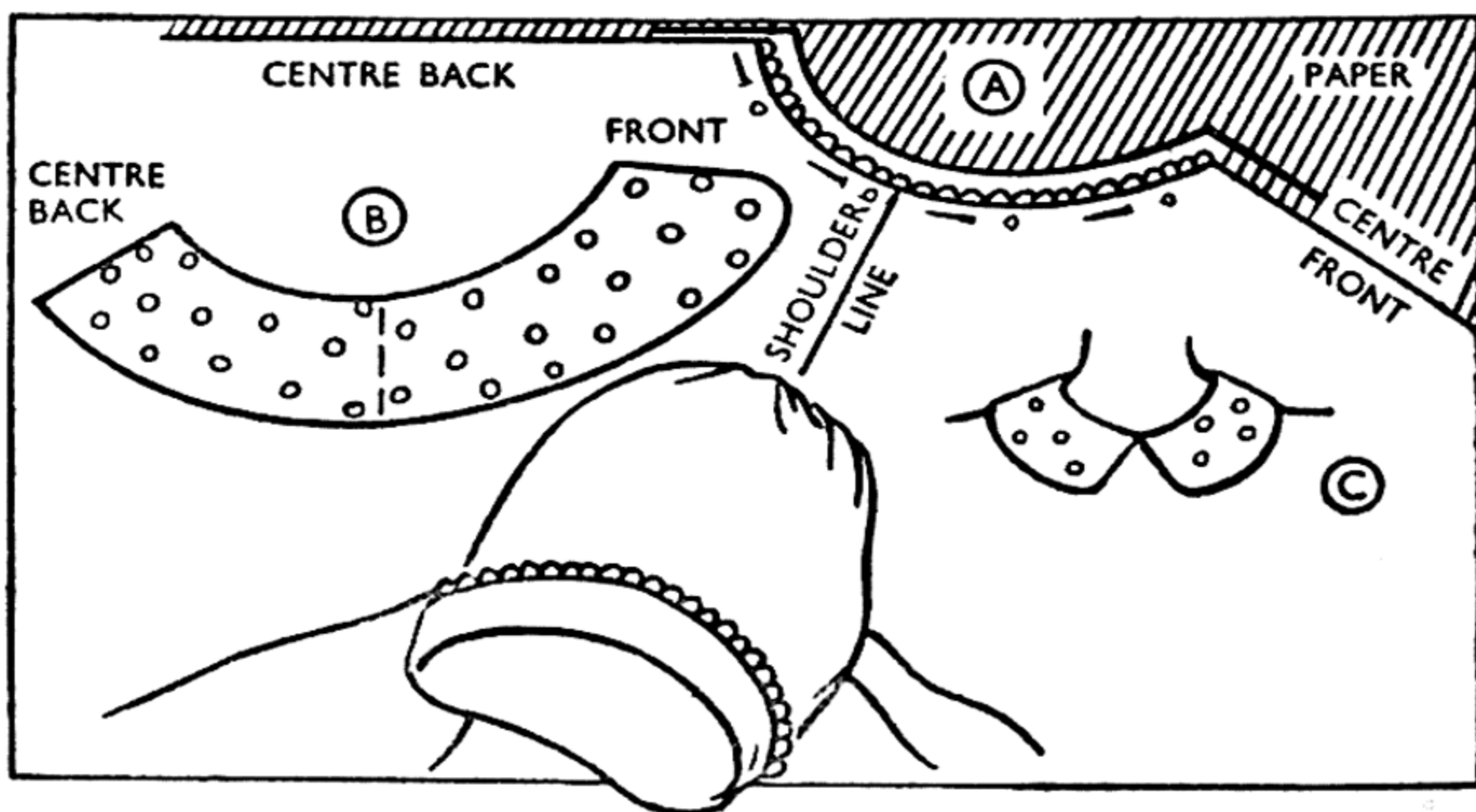
Organdie may be used as an interlining for fine collars which need stiffening, but for interlining heavy collars, tailors' canvas is used.

When renovating garments that require new collars, it is necessary to know how to get a good fitting neck line with a new pattern. If the garment has been made at home and the paper pattern is still available, it is an easy matter to cut a collar from the original block.

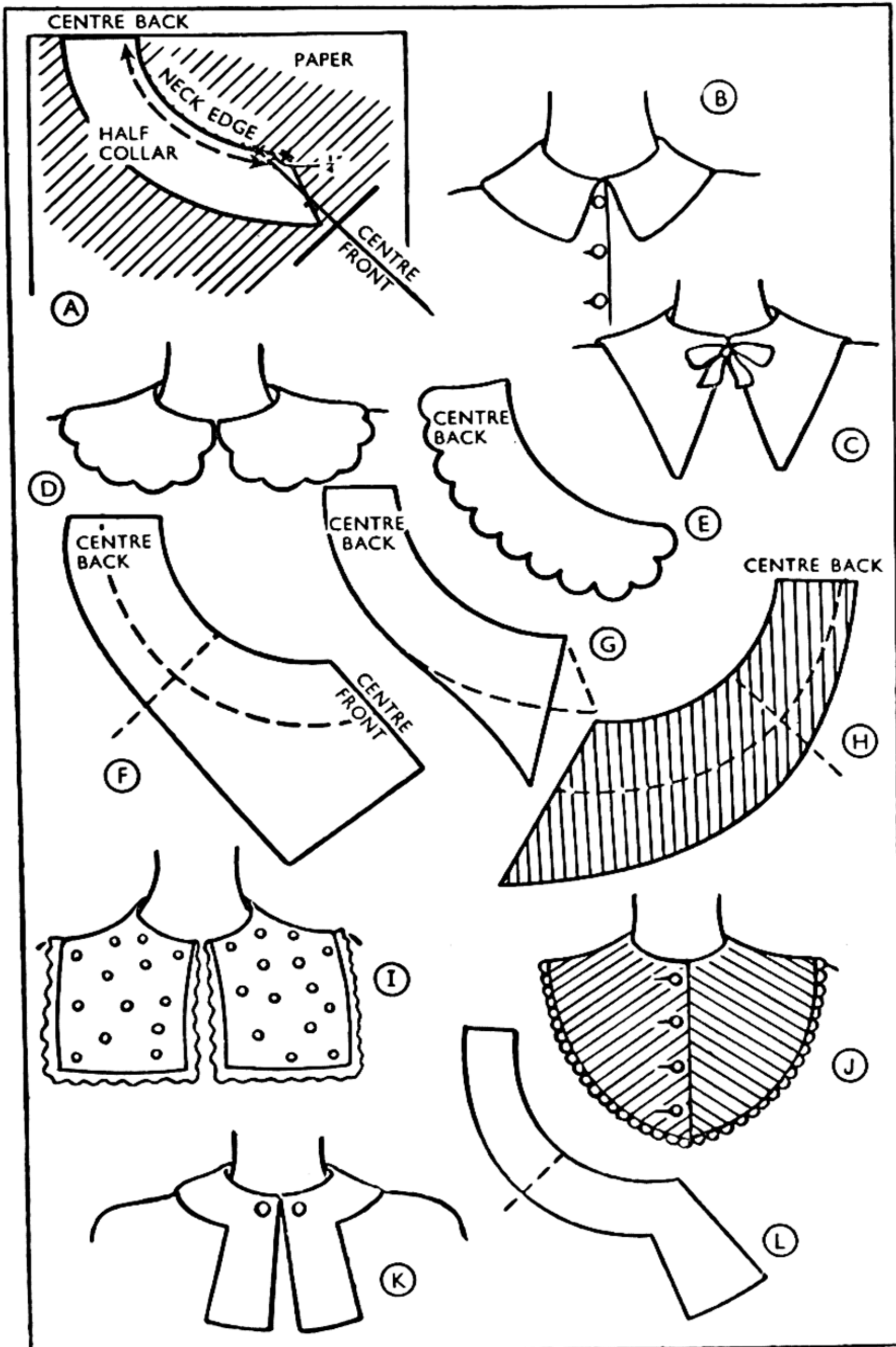
PATTERNS

Whatever the shape of the collar, the pattern should be carefully cut, so that it fits snugly round the neck and lies flat on the garment.

To Make a Collar for a Finished Dress. Fold the dress in half



[73] *A. Lay the dress on paper, pin and draw the outline of the neck. B. Pattern of collar. C. Collar finished.*



[74] Flat collars. How to draw the pattern and adjust it for many shapes.

down the centre back and front, pulling one sleeve inside the other and fitting the shoulders exactly. Pin the two sides together carefully and lay the neck on a sheet of strong paper. Pin the centre back fold firmly to the edge of the paper for at least 3 ins. Smooth out the dress so that the neck lies quite flat, and pin the centre front to the paper. With a firm line, draw round the neck and along the centre back and front folds for about 4 ins., using a coloured pencil [73]A.

Remove the dress and the outline of a good neckline should be clearly marked on the paper. Draw the shape of the collar on to this outline, B. This shape will make a collar, as C.

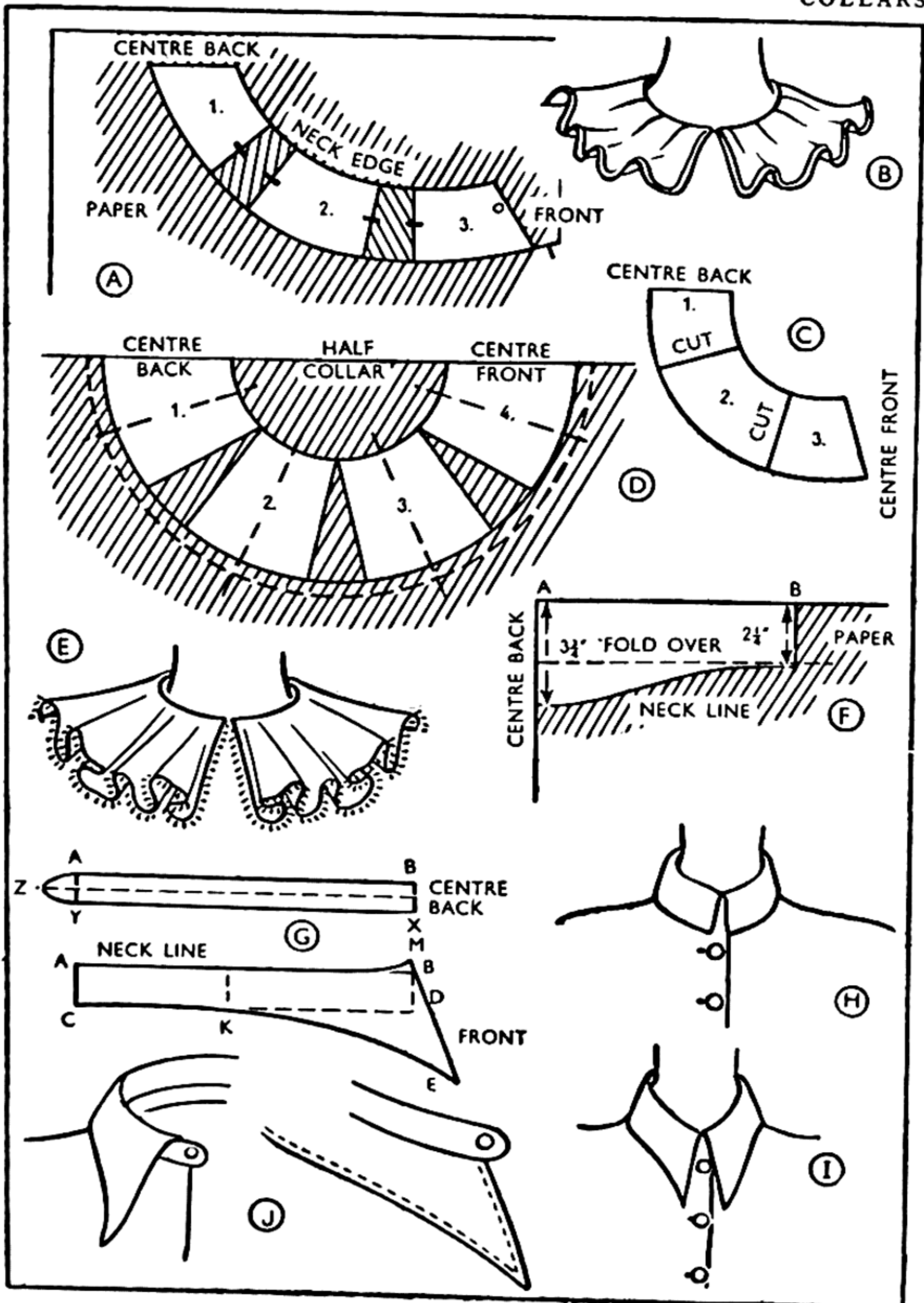
Any style of flat collar can be designed on this basic outline, and some variations are shown in [74], all taken from the same pattern.

Peter Pan or Flat Collar. This style fits snugly to the neck and it is one of the easiest collars to make [74]A. Measure all round from the neck curve the width of collar wanted, usually about 3 to 4 ins. Join the centre back line to the centre front with a curve parallel to the neck line. To avoid a point at centre neck on the outer edge, draw the outside curve at right-angles to the back line, for $\frac{1}{4}$ in. from the edge of the paper. At the front edge of the collar extend the neck line $\frac{1}{4}$ in. for a turning, and mark a point $\frac{1}{2}$ in. from the centre front edge on the outside line. Join these two points with a straight line for the front edge of the collar.

This is half the peter pan pattern and the centre back should be marked to avoid confusion in cutting.

If the collar is being made for a dress which opens at the back instead of the front, place the centre front fold along the edge of the paper when drawing the collar pattern and then proceed as before. To make variations of this pattern re-draw the outer edge as indicated in [74]. The plain tailored style, B, is cut from the pattern, A. For a front with long points, C, pattern G is used. The scalloped edge D is made from E. The square collar, I, is cut like F, and the bib shape, J, is from pattern H. A clerical collar like K is cut as shown in L. This shape is also shown made up in the photograph illustration facing page 225.

Tucked Collar. This is an adaptation of the peter pan. Small pin tucks extend from the neck edge for about two-thirds of the width and the outer edge forms a frill [75]B. Measure the original pattern and calculate how many pin tucks, 1 in. apart and $\frac{1}{8}$ in. wide, may be made in the whole neck length. Divide the half collar pattern into three, marking matching edges [75]C. Pin the three pieces on to another piece of paper, as in A, spacing them equally to allow for the extra material for tucking, leaving half the amount at the centre back on the fold. Draw in the new outline and cut out. This style of collar should be made in single material with a finish of crossway binding or a picot edging.

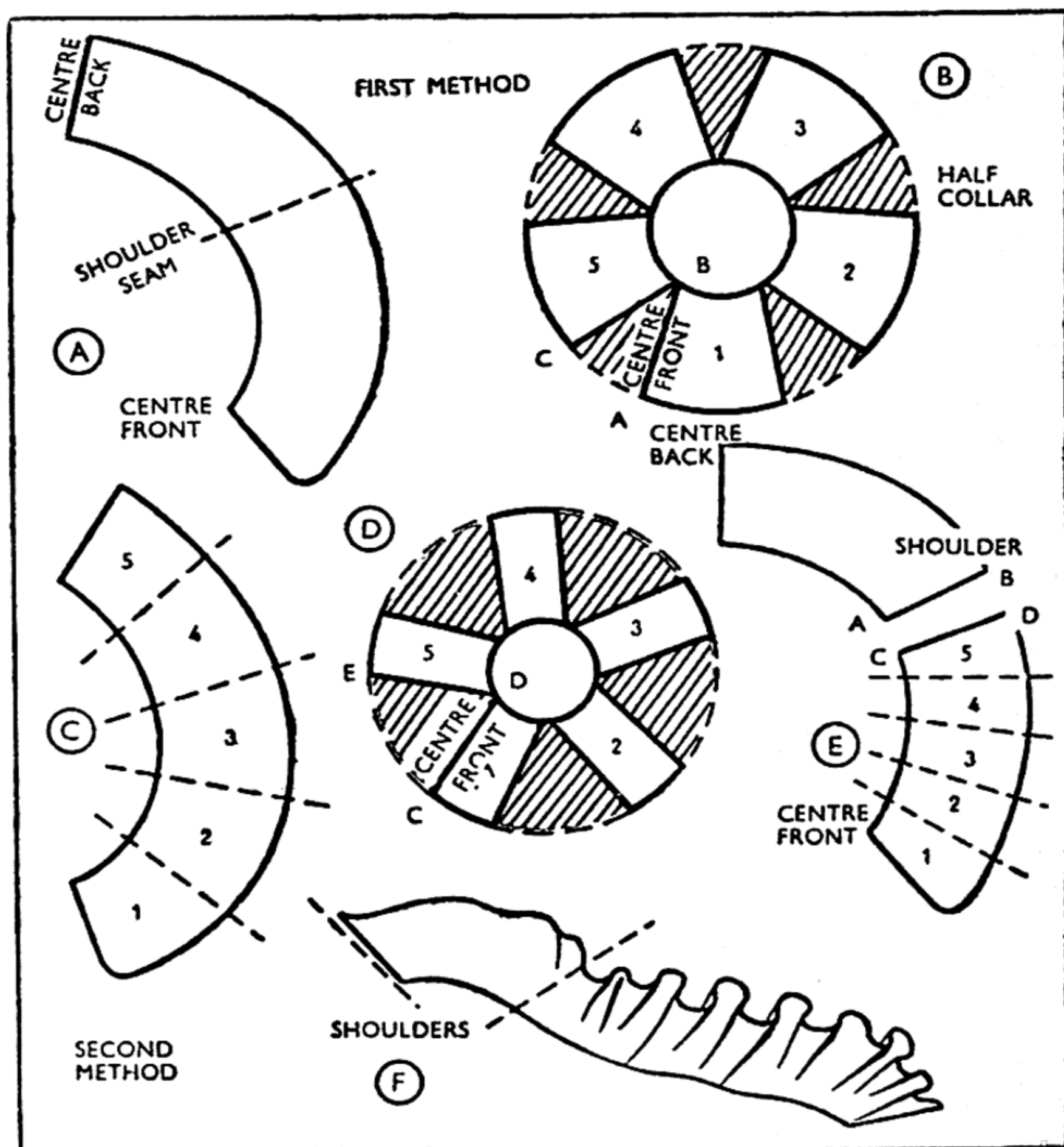


[75] *Tucked collar.* The pattern is cut from a peter pan collar, slit as C., and spread out as A. B. The collar tucked at the neck. *Flared collar, E.,* made from the peter pan collar, slit and cut as D. *Straight collar, H.,* the pattern is cut as F. *Shirt collar, I.,* cut and made as G. and J.

Flared Collar. This should be made in single material and, if of voile or fine fabric, can be a very full frill or flare [75]e.

Fold the half peter pan shape into quarters, cut along these folds to within $\frac{1}{4}$ in. of the neckline. Spread out the pattern on another sheet of paper, with the centre back and front to the edge making a half circle [75]d. To get a less full collar, do not spread the pieces out so much. Draw in the new collar shape and cut out.

To make a collar wider one side than the other, the whole of the peter pan shape must be drawn. Each side is then marked as required, before cutting.



[76] *Fluted collar.* Cut from peter pan collar and adapted in two ways.

Fluted Collar. This is similar to a flared collar, but the method of making it is slightly different.

The collar shown in the photograph illustration facing page 225, is a fluted collar made in soft lawn. There are two methods by which this collar can be made.

First Method. Take the peter pan collar pattern, and cut it down the centre [76]A, so there are two separate pieces. Now divide each half, by slashing, into five separate pieces. Number them to make sure that they will be placed correctly on the finished pattern [76]c. Arrange one half of the collar pattern to make a complete circle, as in B, with the centre back, CB, on the straight grain of the material. If the two circles are joined together down the centre back, with a narrow, flat seam, a really fluted collar can be made.

This type of collar is best made in single material, with the edges neatened with binding. If a thin material is used, a rolled or shell edged hem makes a decorative finish. The inside neck edge should be neatened with a narrow crossway binding, use double net for this on a collar made of piqué or heavy material.

Second Method. Take the same basic shape as for the first method, but leave the back piece up to the shoulder lines in one piece. The two fronts of the collar are slashed and numbered [76]E. Each one is arranged to make a circle, D. The shaded portion CDE may be omitted if wished.

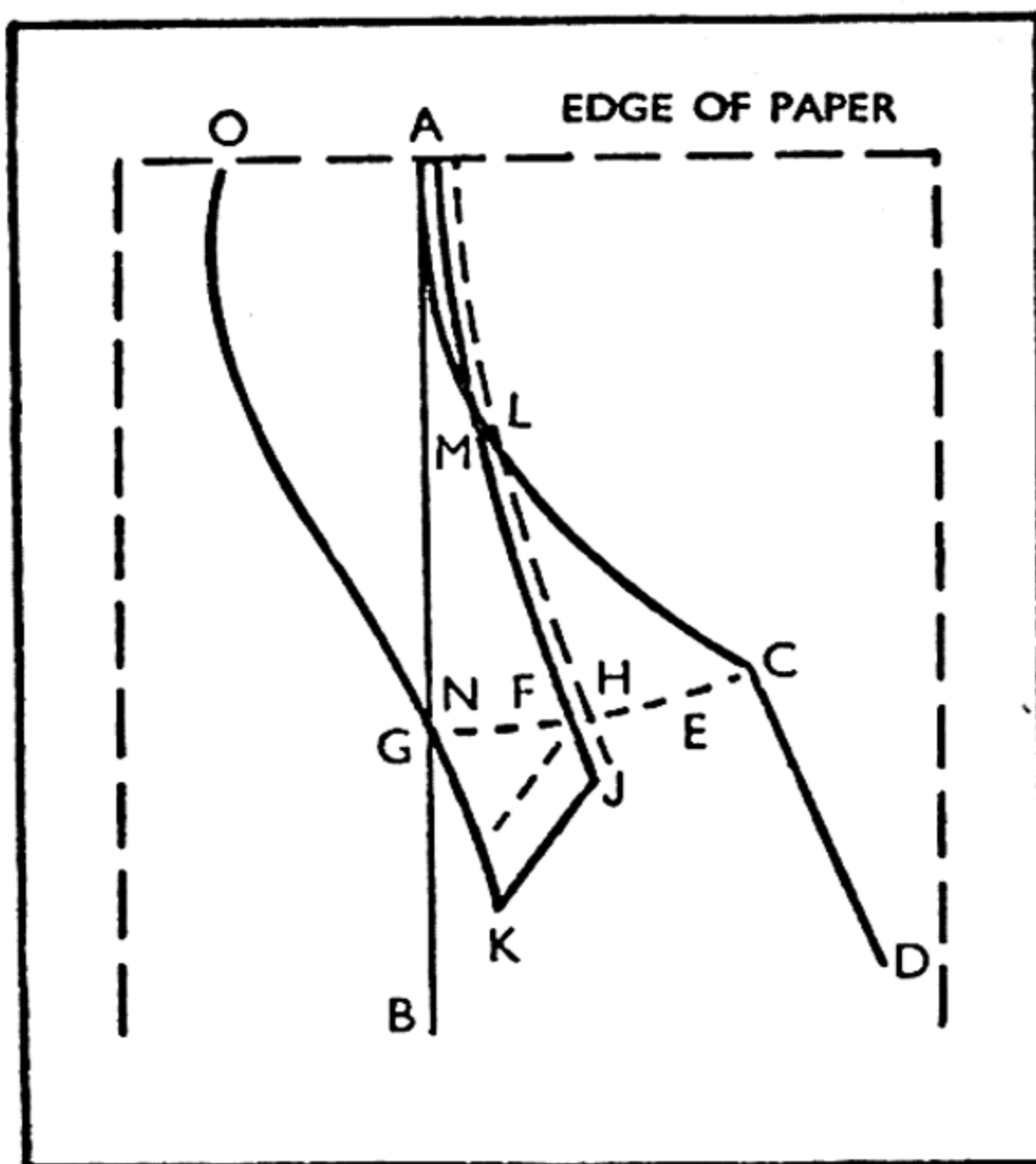
A centre back seam is not necessary if the collar has a front opening, but small flat seams should be made on the shoulder line, F. The centre back is placed on the straight of the material and the collar is made in the same way as for the first method.

A Straight Collar. This is very easily made [75]H. Measure the neck of the dress from centre back to centre front, add $\frac{1}{4}$ in. for turnings. This will give half the collar measurement. Take a square of paper and measure from the corner A, half the neck length, from the same corner mark $3\frac{3}{4}$ ins. down for the centre back.

The centre front line is drawn $2\frac{1}{4}$ ins. down from B, centre back and centre front are joined for neckline, as shown in [75]F.

Shirt Collar. Another form of the straight collar, which is shaped slightly differently [75]I; it is usually attached to a straight band, J. The half-neck measurement is drawn from A to B, for the band [75]G. BX and AY are equal in measurement, the depth of the band, which is $\frac{3}{4}$ to $1\frac{1}{4}$ ins., as wished. Point Z is 1 in. away from and halfway between AY; this forms the fastening overlap of the band. AB is half neck measurement.

The collar itself is simple. AC is $\frac{1}{4}$ in. deeper than BX. Extend B about $\frac{1}{8}$ in. to M, as in G.



[77] *Diagram of stand-up collar, third style.*

Draw in the shape required for the point and join EC with a curve through K, which is the shoulder line. CK should be a straight line. Join ME with a straight line, as shown. Join AB with a slight curve.

A Stand-up Collar.

In this pattern the back is high and the front falls flat; it may be adapted to suit various necklines. Draw round the neckline in the same way as for a peter pan collar. The front part of the collar is now drawn in; it may be made to fit a V neck, a low round neck, a

square neck, or to suit any other shape required [78].

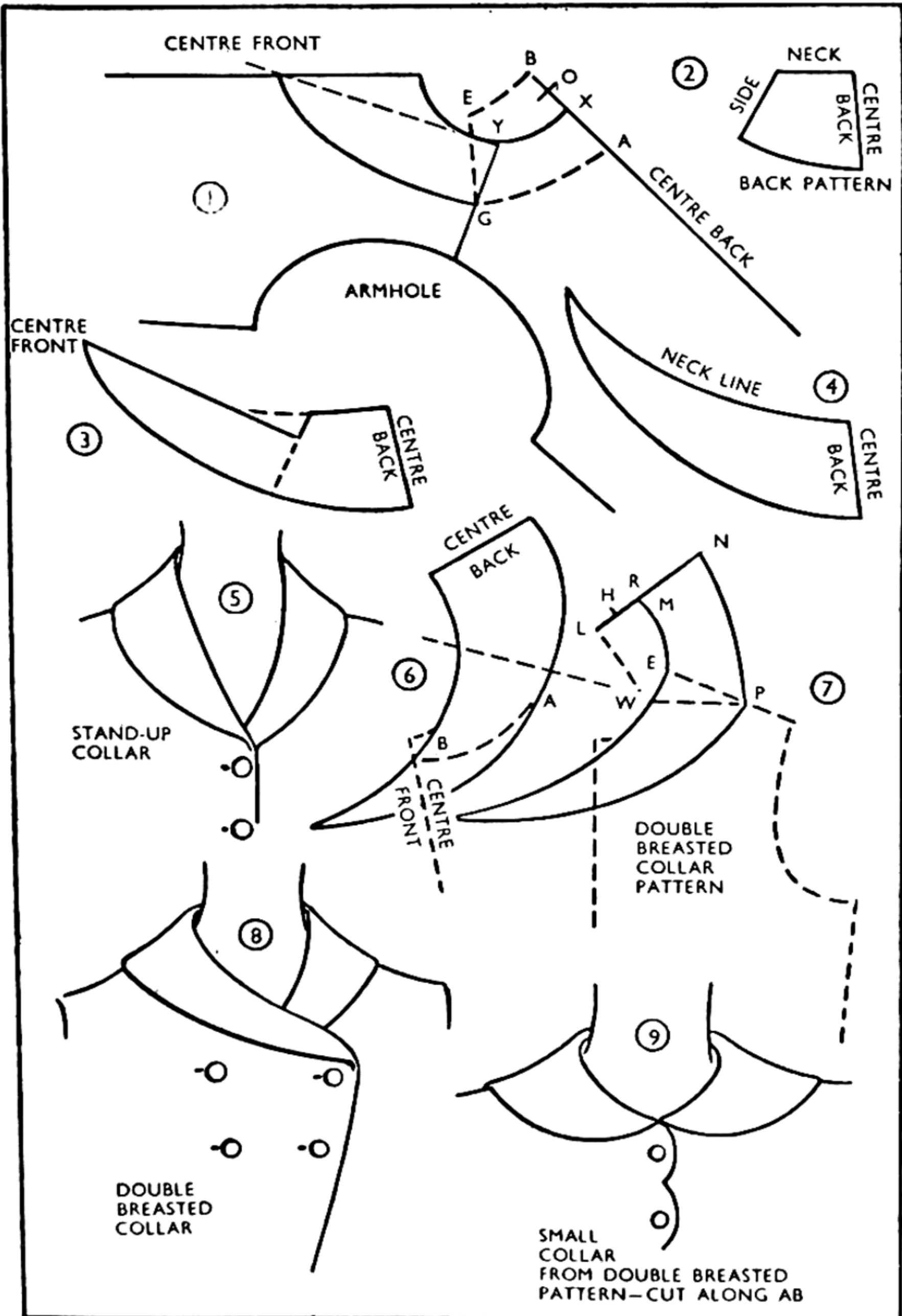
First Style. The back neck of the bodice is redrawn as follows [78]1.

First mark the shoulder point, G. Extend the centre back from X to B for twice the amount required for the back of the collar. Mark O half-way between XB; this is the folding line for the collar. From O measure down the required width of the finished collar, plus $\frac{1}{4}$ in., and mark point A. Draw a line at right-angles to B and equal in length to half back neck-line, equal to XY. GY should equal the same width as collar on front shoulder line. Join GE. The shape GEBA is the new back collar. Trace this shape out and place the shoulder seams of the front and back collars together, as in [78]3, redrawing the neckline with a good curve. The collar pattern is as 4, which is like 5 when finished and attached to the garment.

It is important that a new back should be drafted for each collar to fit the width at the shoulder line.

Double-breasted Style. The collar for a double-breasted style [78]8, which has greater width on the shoulders, requires a back drawn as follows, [78]6 and 7.

Draw the shape of front collar to shoulder line EP. Measure from centre back, R to L, twice the depth of stand-up required and mark the centre H. From L draw an angle making LW equal RE, the back neck



[78] Stand-up collar. For a single wrap or double-breasted style.

line. Join PW and make a curved line from L through w to the front of the collar for the neck line. Measure from H to N, the depth of collar at back plus $\frac{1}{4}$ in., and join with a curved line NP.

A single-breasted collar can be made from this pattern by cutting along AB, 6.

Third Style. Another method of making a pattern for this type of collar is shown in [77].

Draw line AB any length, at right-angles to the edge of paper. Fold the dress as described on page 126. Place the centre back of the dress firmly to the edge of paper with the neck point at A and pin. The dress should be absolutely smooth round neck. Pencil round the shape of neck and the centre-front fold, and remove the dress. These lines are indicated on [77] by AC and CD.

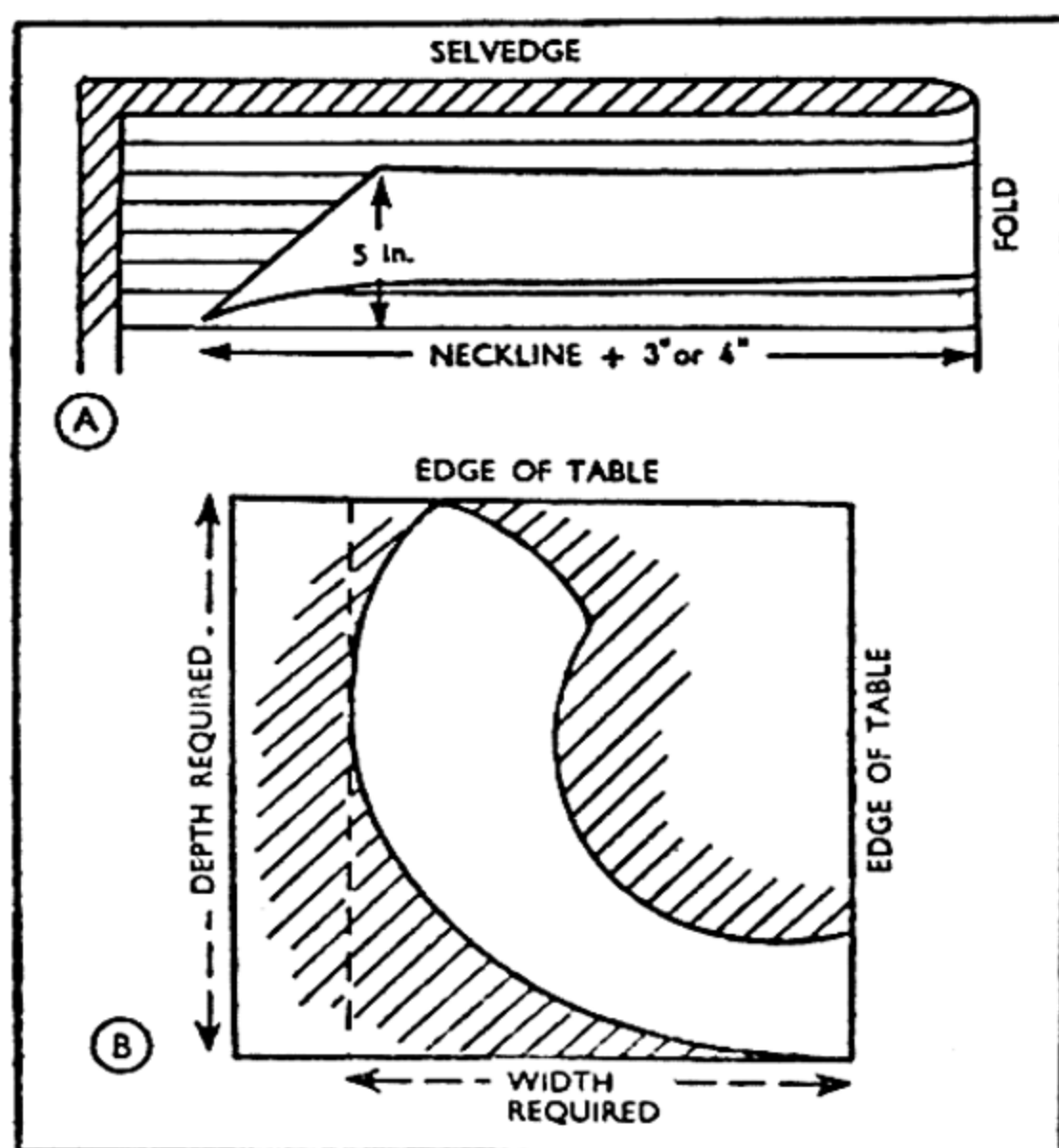
Measure the distance from A to C. Swing the tape measure to line AB, marking points E and F at intervals, and G on AB, the same distance as C from A. Join points G, F, E, C with a curve. Measure this curve and mark middle point H. Join AH and extend line $\frac{3}{4}$ in. to J. Draw line JK for front edge of collar about $4\frac{1}{2}$ ins. long.

Now measure from line AH width of collar, extend about $3\frac{1}{2}$ ins., which includes turnings. Mark N about $\frac{1}{2}$ in. from G, then join points

ONK, curving gracefully to form the outer edge of collar. Mark the middle point of line AH, L, and mark M, $\frac{1}{2}$ in. away. Join AM and J with a curve for neck-line.

It is most important to have the curves at right-angles to the edge of paper for $\frac{1}{4}$ in. at neck and outer edges, to avoid an ugly point.

This collar is similar in shape, made up, to those in [78]. The curve of the outer edge can be drawn to any shape to suit each individual neckline and style of dress, as shown in the drawings.



[79] Calculating the material for a collar.
A. Straight collar. B. Flat collar.

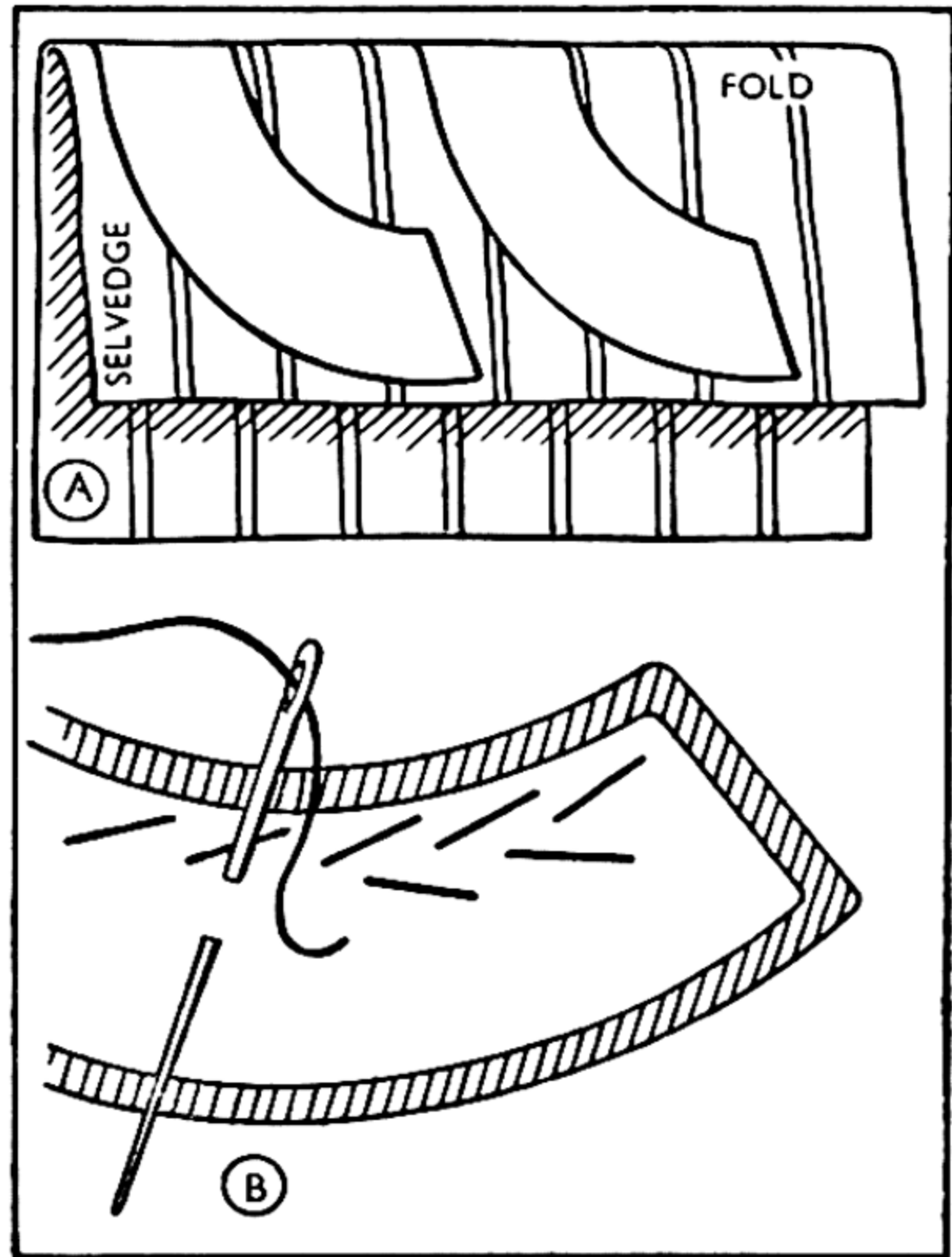
TO CALCULATE MATERIAL REQUIRED

The amounts of material required for collars vary with the styles chosen. A straight collar takes less than a rounded or shaped collar: the deep roll collar takes much more than either of these styles.

A Straight Collar.

(1) Measure the neck line of the garment, add 3 to 4 ins., according to the shape of the points [79]A; (2) then measure from the neck line to the bottom of the points for depth. Multiply this by two and the amount of material required is a rectangle measuring (1) by (2), cut with the selvedge edge right across the width of pattern.

Flat or Shaped Collar. Place the centre back of the pattern to the edge of the table, draw a square enclosing the collar pattern, then measure at right-angles from the table edge to the end of the pattern, to obtain depth and width required, as in [79]B. The amount required is $\frac{1}{2}$ to $\frac{3}{4}$ yd., according to the style.



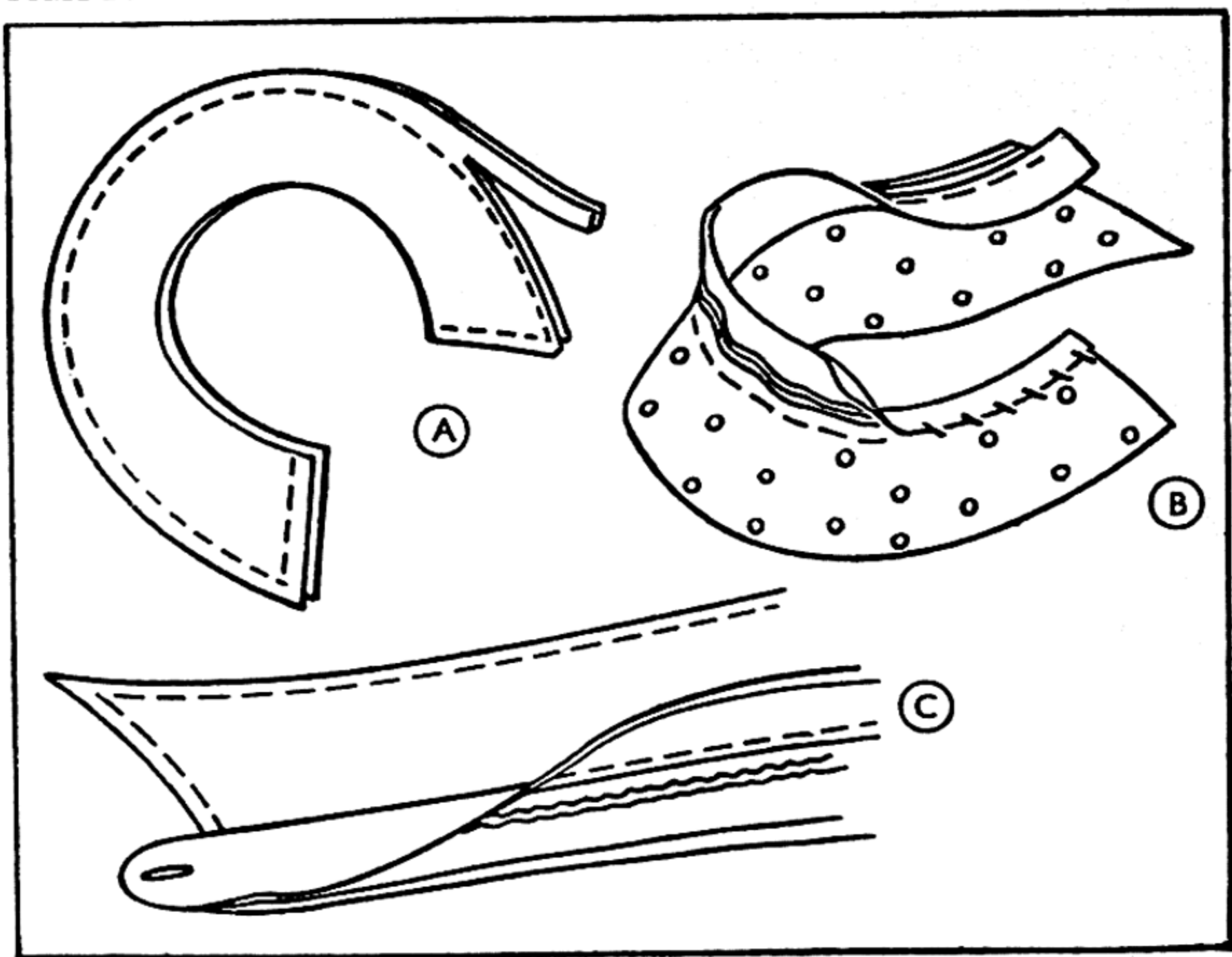
[80] A. Collar pattern placed on material for cutting. B. Pad stitching interlining.

MAKING COLLARS

To Cut Out a Collar. Place the centre back of the pattern to the fold of material absolutely straight on the weft way of the weave. Allow turnings of $\frac{1}{4}$ to $\frac{1}{2}$ in. Pin down firmly and cut out [80]A. With a double collar of similar material, two pieces must be cut exactly alike. If the lining material is short, it may be cut in two pieces with a central seam. If the collar is of thick material, the lining should be thin.

An Interlining. This is not often required on dress collars, although an organdie interlining adds crispness to a tailored design.

Fold the interlining on the cross, place the centre back of the pattern



[81] *A. Making a double collar. B. Binding neck of detachable collar. C. Fixing collar band to straight collar.*

to the fold and cut out without turnings. A cross-cut interlining gives a soft collar line.

To Fix an Interlining. This must be fixed to the lining of the collar before making up. Lay the collar lining on the table, wrong side uppermost, place the interlining on top with an equal amount of turning showing all round, pin and tack in position.

Tailor's Pad Stitching. Hold the collar with the neck edge towards the right and work from centre front to centre front, from left to right, then back from right to left, without altering the position of the collar [80]B. Work with a thread that matches the lining. Pad stitching is a form of tacking with long stitches on the working side and tiny stitches picking up the two fabrics so that they scarcely show on the under side of the collar lining. Continue in this way until the whole collar has been covered with rows of stitches.

To Make Up a Collar. These instructions apply to any shape of double collar, whether an interlining is used or not.

Place the two right sides of the collar together, and tack and stitch $\frac{1}{4}$ in. in from the edge all round the outer edges. Remove the tackings and press, cutting the turnings very narrow, and snipping off the points

of corners [81]A. Snick in between scallops or points, just down to the stitching. Turn right side out, tack carefully round the edge so that no lining shows from underneath, and press again on the wrong side.

In a shirt collar a row of stitching, about $\frac{1}{4}$ in. from the edge, is often made at this stage to give greater firmness.

A Single Collar. The edges of this collar are bound, picot edged or roll hemmed, according to the material used. It is attached in the way described below.

A Detachable Collar. A collar that may be removed for laundering can be made to suit any style of neck. The neck edge must be bound neatly. A shaped collar is bound with a crossway strip of material about 1 in. wide, a straight collar is finished with a strip on the straight or it can be inserted on to a specially cut neckband. A thin material should be used for the crossway strip, net folded double makes a very good binding; in this case the strip should be cut 2 ins. wide.

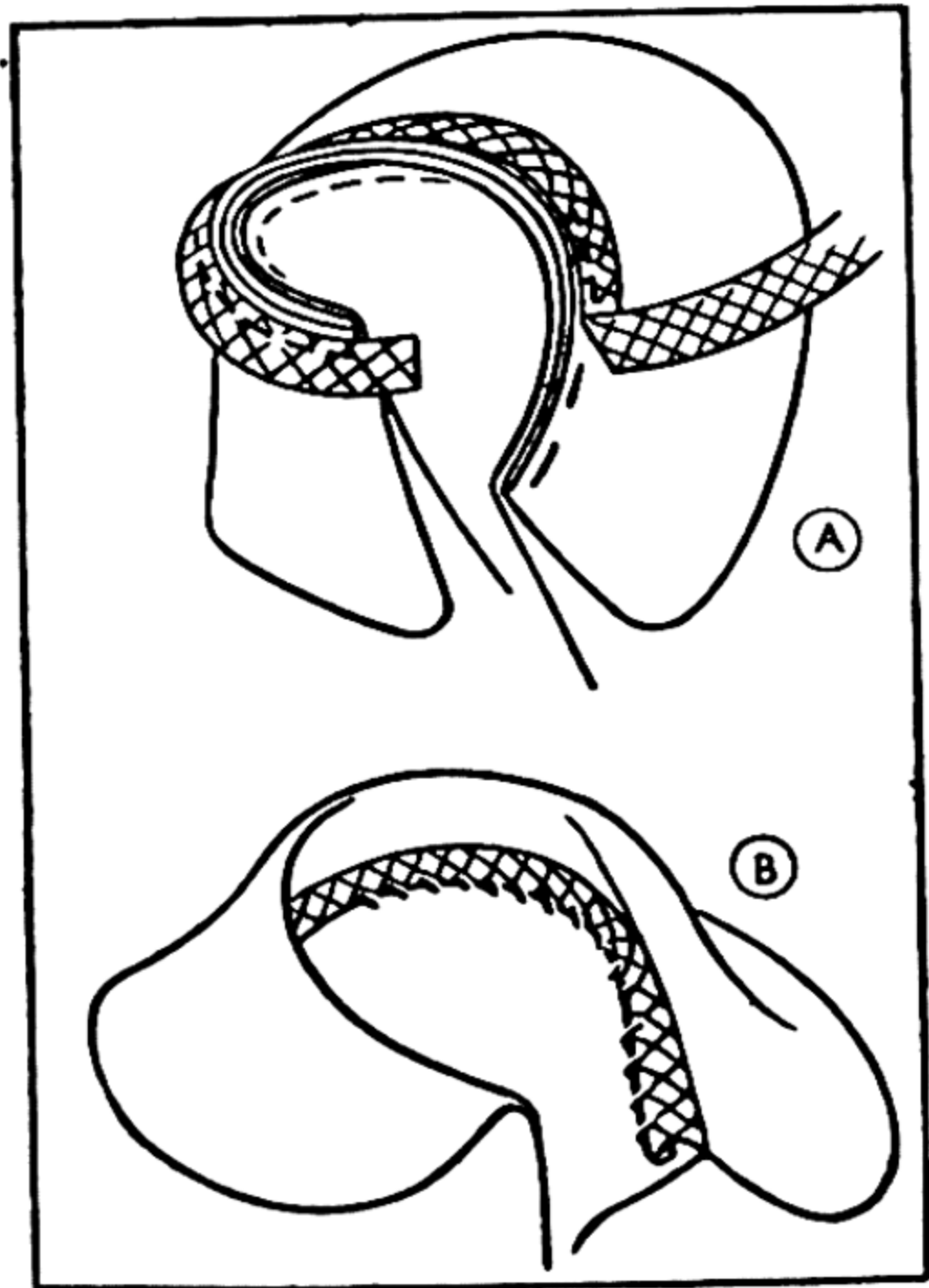
Method. When the collar has been made, as [81]A, tack round neck edge. Place the right side of collar neck edge and strip together, leaving $\frac{1}{2}$ in. of binding projecting at each end. Tack and stitch $\frac{1}{4}$ in. in from edge. Remove tackings and press the material over the stitching, then fold it over. Turn in the two ends and the raw edge and hem or machine stitch just above the first line of stitching [81]B. This binding now forms the stand of the collar which is tacked inside the neckline.

Always finish the neck edge of a dress with a crossway binding or facing, before attaching this type of collar to it.

ATTACHING A COLLAR

There are some points which should be observed when fitting and attaching any collar:

(1) Do not stretch the neck of the garment or it will be pulled out of shape.



[82] A. Sewing binding to neck.
B. Finishing.

(2) The neck edge of the collar should be slightly stretched to make it lie flat when finished.

(3) The binding should be eased on, as it forms a facing over the raw edges and is turned down over the neck line of the dress.

A Shaped Collar. For this a crossway strip about 1 in. wide is needed.

Find the centre back of the dress and of the collar and then mark with thread or pins. Place the under side of the collar to the right side of the dress. Pin the centre back and the two centre fronts in position, and tack round. Take the crossway strip and tack it to the right side of the collar with the wrong side uppermost. Leave $\frac{1}{2}$ in. of binding at each end, and stitch $\frac{1}{4}$ in. in from the edge all round [82]A.

Remove the tackings, and press the turnings open carefully. Holding the collar in the left hand and away from the dress, turn the facing over the seam, flattening it very carefully. Tack the facing just below the join to give greater firmness when fixing the loose edge, then press again. Turn in the raw edge of the facing and tack it very flatly to the dress, then slip stitch or hem the fold [82]B. Machining should never be used on this edge as it is clumsy and has not sufficient give.

A Shirt Collar on a Band. Make the collar in the way described on page 136. Cut the band as described on page 131. Turn in the edge of the band all round and tack it down. Insert the neck edge of the collar over the top edge of the band [81]C, and place the neck edge of the garment over the bottom edge of the band and tack them in place. Tack round the edges of the band facing, place it over the neck band exactly, covering up the raw edges of the collar and the neck of the garment, and tack through the three thicknesses. The band may then be slip stitched all round by hand, or machine stitched; according to the type of garment being made.

A Straight Collar. Make the collar as a double collar [83]A. Working with the right side of dress outside, pin the right side of upper part of collar, only, to the inside of dress, centre-back points together and edges exactly even. Then pin the ends of collar in position and pin all round the neck edge. Tack and machine stitch $\frac{1}{4}$ in. from edge. Remove tackings, and press the turnings into the collar. Lift the collar in left hand, lining on top, and turn in the loose edge until fold lies just above the machine stitching. Pin carefully and tack, then hem fold on to the turnings [83]B. The hemming stitches should not penetrate through to the right side of dress.

Remove tackings and press once again.

When the ends of this collar are to be continuous with the edge of opening, pin the collar on to the neck edge before machine stitching ends.

Put on the dress and allow the revers to fall into their natural position. Cut the ends of collar to suit slope of revers.

REVERS

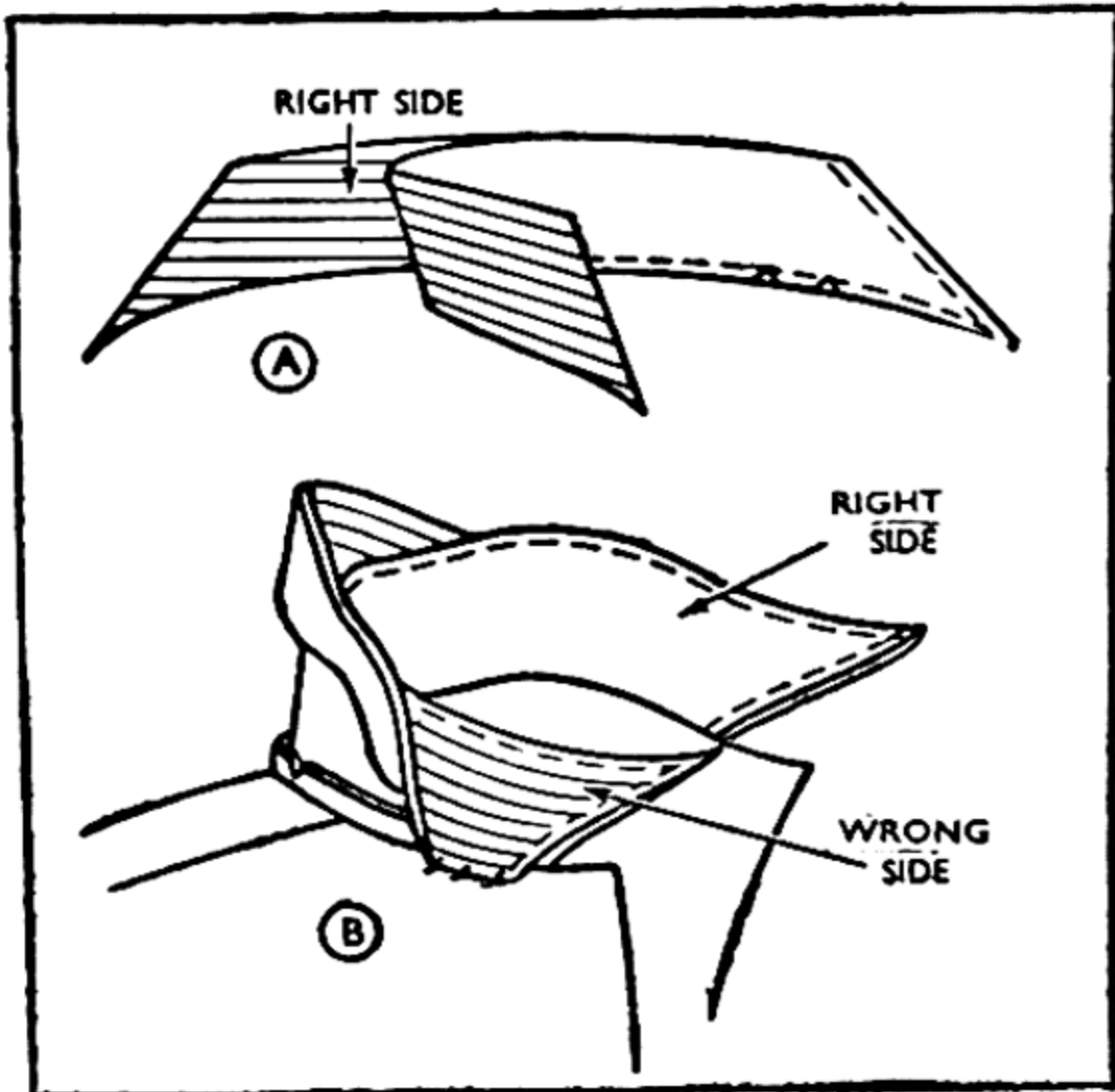
A straight collar may be used on a blouse or dress with a faced opening, to form an opened-neck collar and revers. This style can be made adaptable so that it may be worn open or closed, as wished.

With a High Round Neck. Slit down the centre front of the dress from the neck edge to the required depth of the revers. Any shaped revers may be cut if the collar and revers are made detachable. If the front opening is turned back and faced, the shape will be limited, according to the depth of the centre front slit.

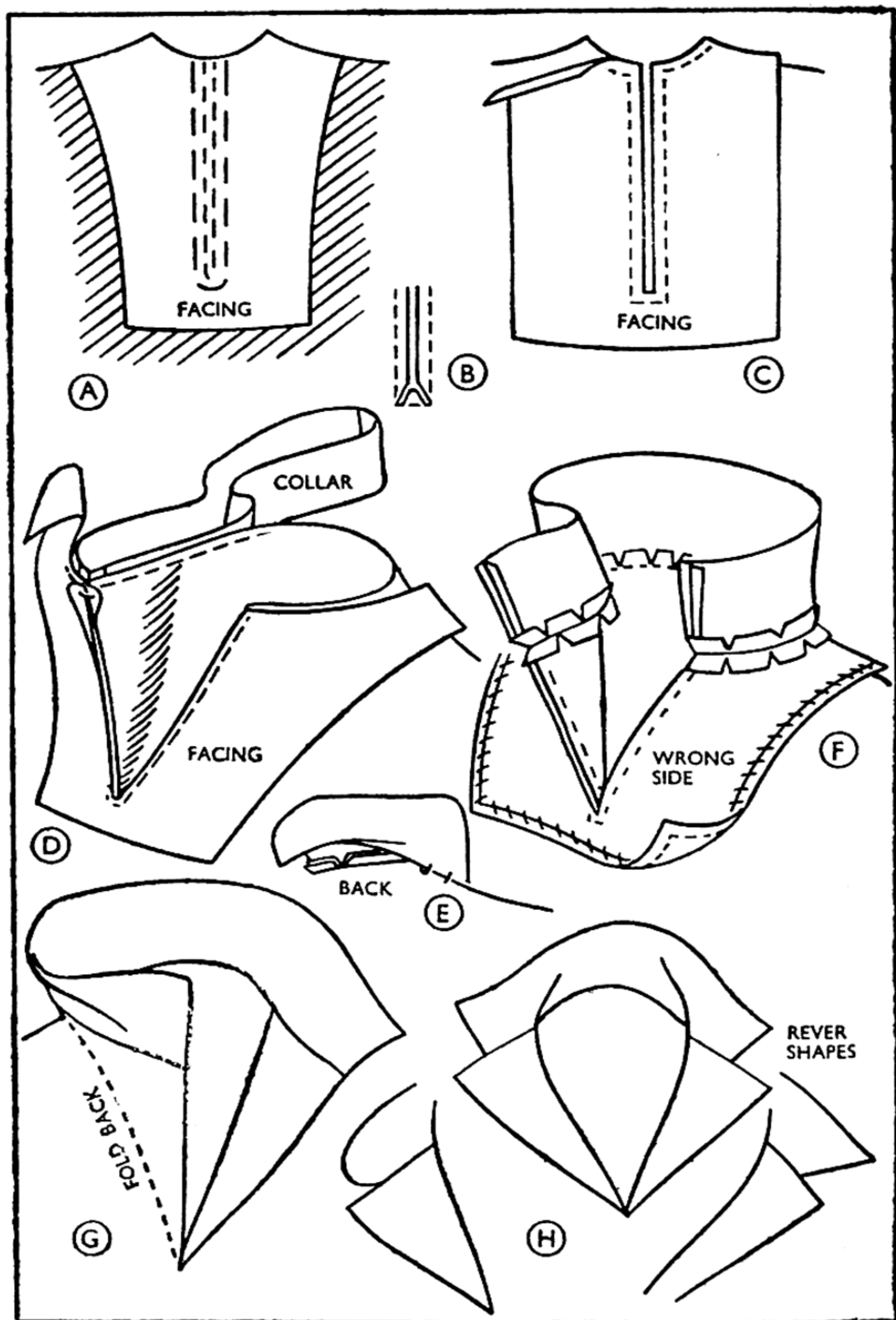
The material for the revers should be cut wide enough to extend to the middle of each shoulder seam, and in length should extend from the top point of the shoulder to 3 ins. below the opening. Cut the facing with the selvedge running downward from the shoulder and use the same material as the garment or one which is contrasting in colour or texture.

Illustration on page 143 shows a number of different finishes for the straight collar. Some collars are cut short, others are joined to the revers. The description shows how to attach a collar made the same length as the revers; the corners may be pointed or round.

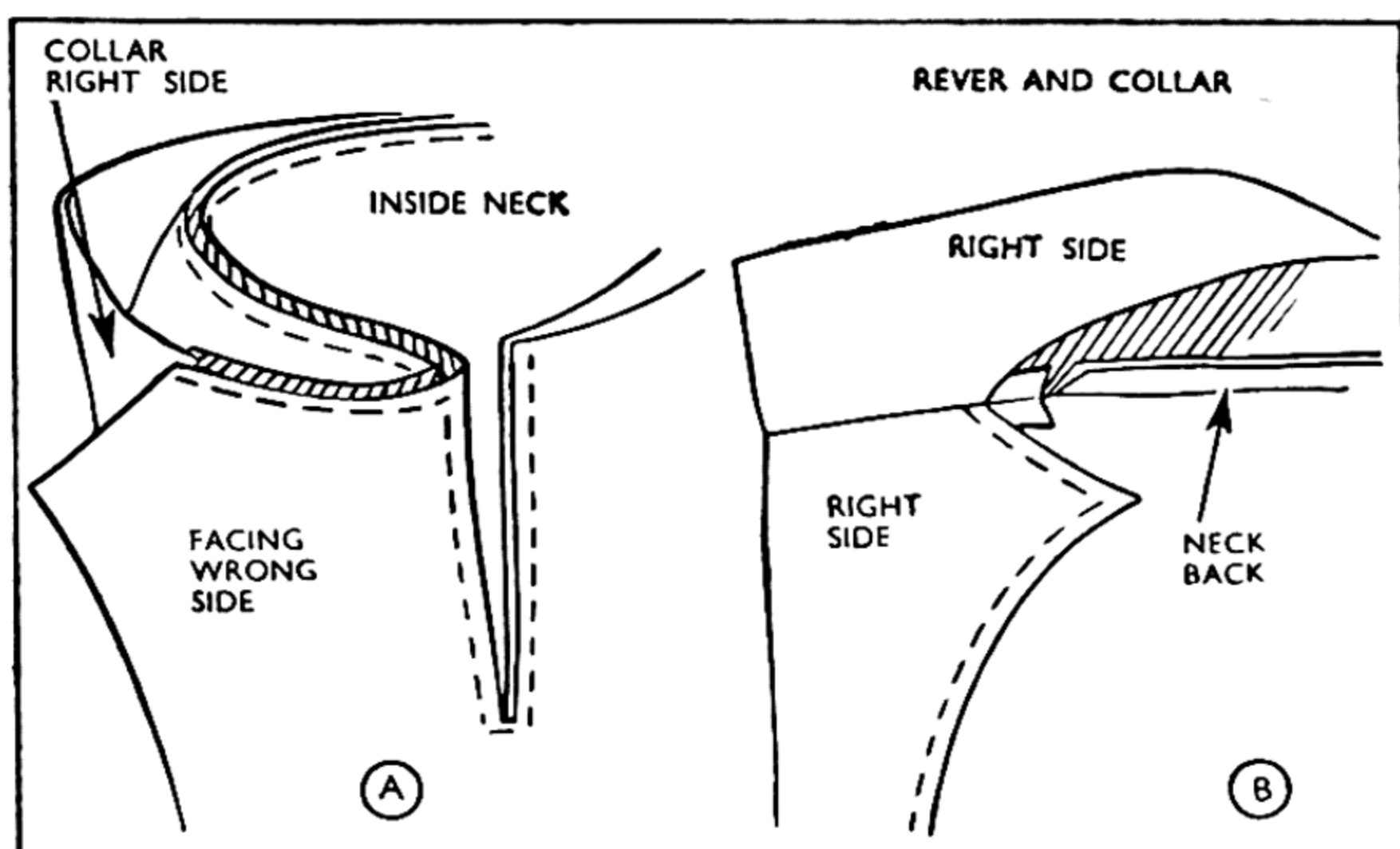
The Facings. Mark with tacking thread the position and depth of the slit on the centre front of the dress, place the facing with the right side to the right side of the dress and pin the neck edge carefully in position, also pin through the centre front line on the tacking thread and through the facing. Tack all round the line of the front opening, and stitch as in [84]A. Press and cut through the slit, c, nicking into the corners, B. If the collar does not come to the edge of the revers, machine the neck edge as far as the collar each side. Turn the facing on to the wrong side and press the edge of the slit carefully. Now attach the straight collar as described on opposite page.



[88] A. Making straight collar. B. Sewing collar into neck of dress.



[84] A., B. and C. Sewing facing to slit. D. Stitching collar. F. Collar and facing attached. E. Hemming collar. G. Rever fold. H. Rever shapes.



[85] Collar and revers attached. A. Sewing in collar. B. Turning collar over.

The collar may be made up first with the exception of the neckline [84]D, or, if the ends are shaped, each piece of collar is sewn to neck before sewing seams. The facing of revers may be caught to the dress by slip stitching, or a hem can be made and the edge left loose [84]E.

Collar and Facing Joined. Another method of attaching facings is to join the collar and revers facings together first. Stitch round the slit as previously described and make a small hem round the edge of the facings. Both ends of the collar are then finished with a seam and pressed. Next join the under side of the collar to the neck edge, keeping the seam on the wrong side of the garment [84]D. The front ends of top collar are joined to the facing [85]A. Press all seams carefully. Finally turn the collar right side out and the facing on to the wrong side of the garment. Front neck joins are opened and pressed, the centre back is pressed flat [85]B. Press folds of collar and revers [84]G and H.

Detachable Revers. Revers can be made for use with detachable collars; the pattern of the revers is drawn on the block pattern of the front bodice [86] A, B and C making D, E and F. A line is drawn from neck edge to the depth of the opening; [86]I shows how the shape of the rever is drawn. The collar is attached to the rever facings and the lining of collar to rever lining, as G, and the two pieces are then placed right sides together, tacked and stitched all round the outer edge. The neckline is finished with a crossway strip.

The collar and revers can be made separately and attached to one another by a narrow crossway binding, as [86]H.

GILETS AND FALSE FRONTS

Very little material is used for making this form of blouse front, which can be worn with suits. A sleeveless bodice of any thin material is made as a foundation. The armholes are bound, the bottom edge is hemmed and the neck and front are cut to the shape required.

The facing is sewn on to the net foundation, the neckline may be finished with revers, and a collar of any style desired.

About $\frac{1}{2}$ to $\frac{3}{4}$ yd. of material is needed for the front, according to the amount showing. The gilet should be made so that when the coat is worn none of the lining shows [86]J.

Make the pattern using the bodice block as a foundation. Draw a line from the neck at the shoulder to the depth of the opening at centre front and draw the shape of the rever on to the front edge of this line, as in [86]I. The collar may be cut from any of the styles given in this chapter. The rever facings should be cut half the width of the shoulder and about 3 ins. longer than the jacket opening. Cut a second facing to the shape of the revers. Make up the collar and revers as previously described and sew them neatly to the net bodice round the edges of the facing, K. The raw edges on the inside are faced with a cross-cut piece.

JABOTS

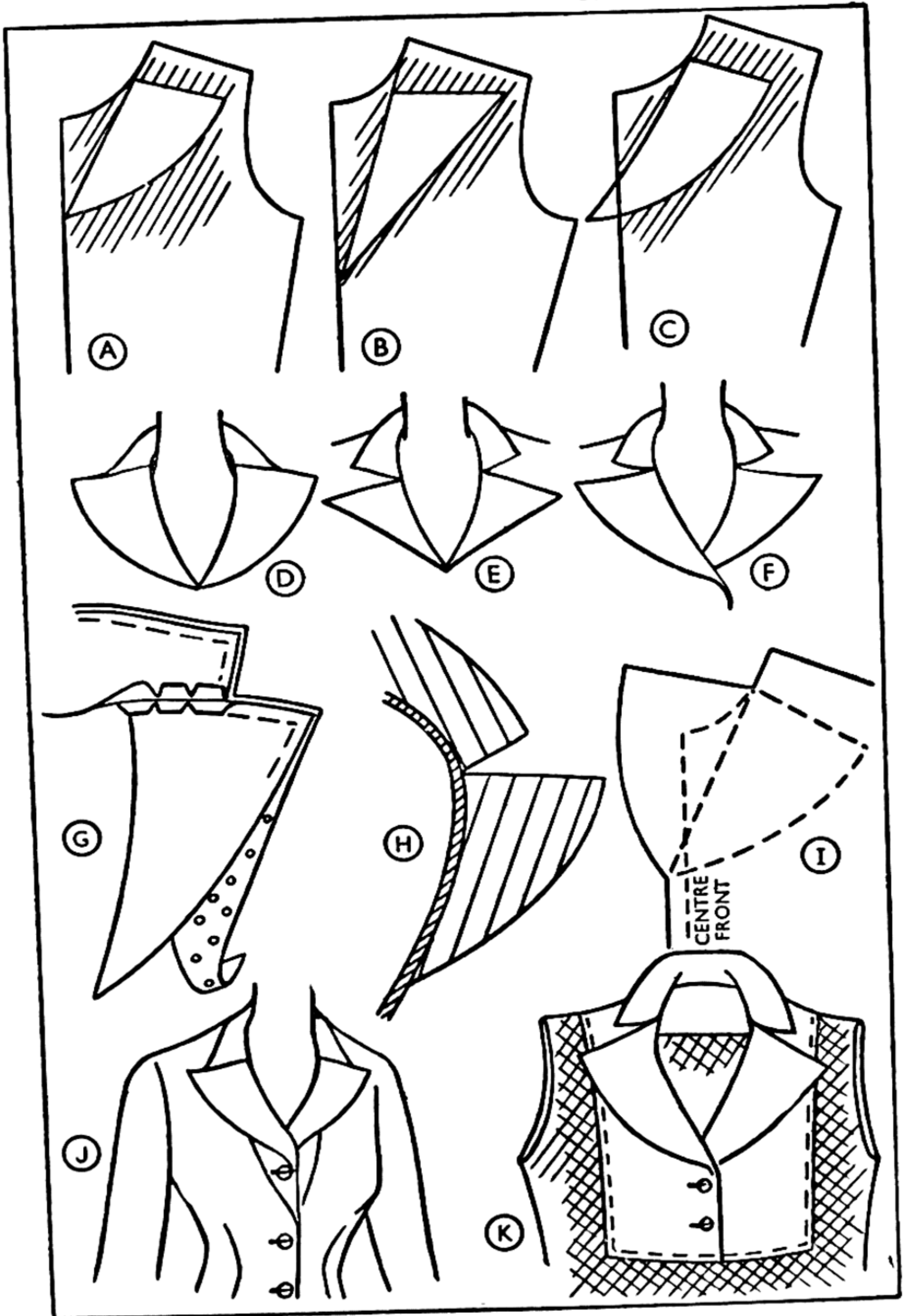
Besides the ordinary collars, there are various frilled jabots, bows and neckbands which are easily made from a small amount of material.

Fluted Jabot. This is based on the handkerchief style [87]c. Draw and cut out the shape required, A, then split the pattern at regular intervals (five times), spread pieces out until a half circle is obtained radiating from the centre point at the neck. Draw in the new outline, cutting off the points of the sections, as B.

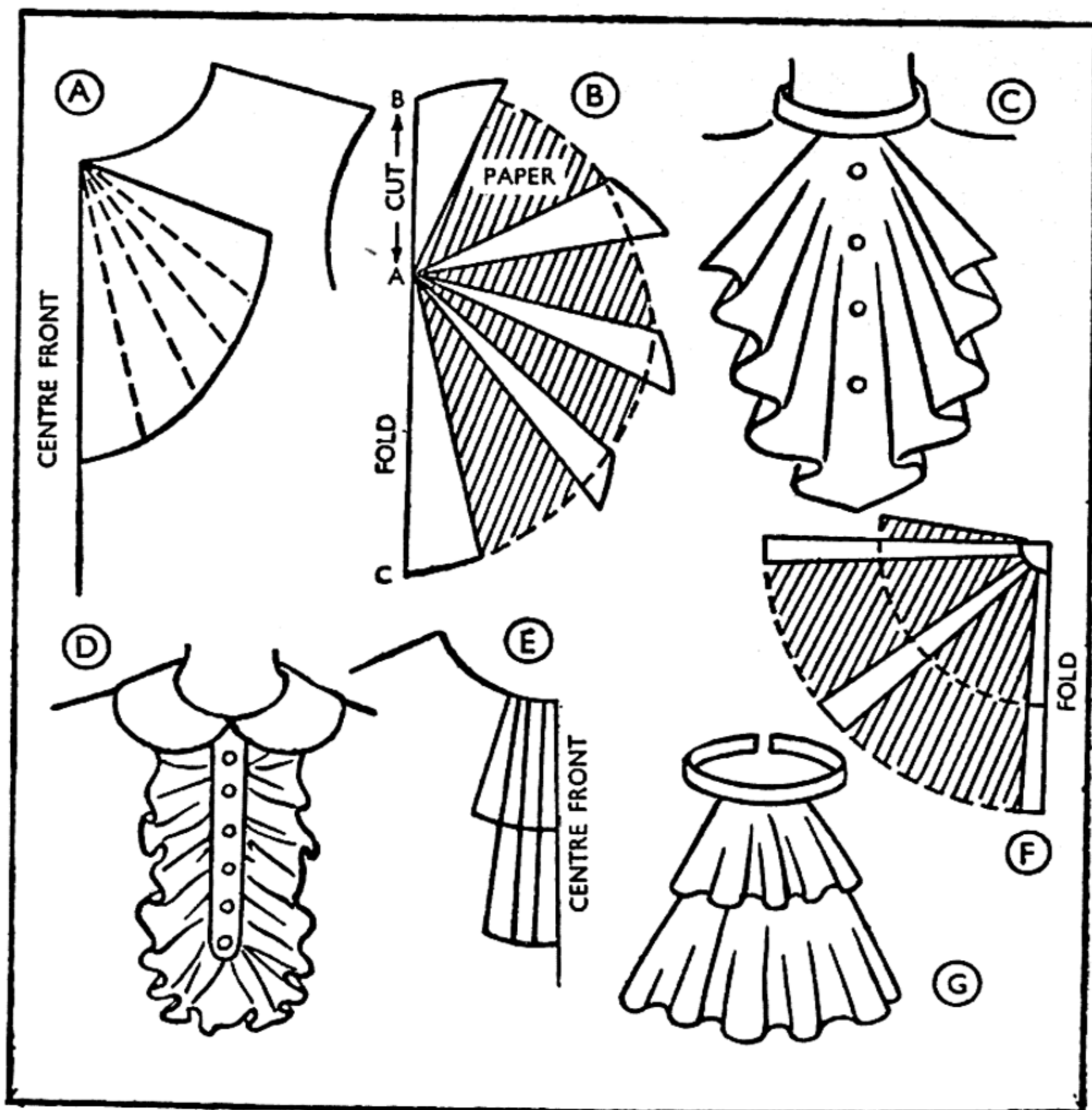
Place the centre front to a fold of material on the straight grain and cut out, then slit down the centre back from A to B.

Finish the edges with a rolled hem, picot or lace and let it fall, slightly pleated on either side of A. Attach the jabot to a small roll collar made from a straight crossway strip, the length round the neck and 2 ins. deep, E. Fasten with hook and loop or button and loop at the back neck.

A Frilled Front. The frill is $2\frac{1}{2}$ ins. wide including turnings, the centre band 1 in. wide when finished, so with $\frac{1}{4}$ in. turnings it should be cut $1\frac{1}{2}$ ins. The bottom end is curved. Cut the frill on the cross $2\frac{1}{2}$ times the length round edge of band. Cut two straight strips for the centre band.



[86] *Rever patterns are drawn on the bodice block. They are used for gilets.*



[87] *Jabots. A. and B. Pattern for fluted jabot, C. D. The fluted front with collar. E. and F. Pattern for double-frilled jabot, G.*

Finish the edge of the frill with a rolled hem, find the centre and gather the two halves separately. Turn in the edges of one band piece, except the neck line, and place it over the frill, pinning along each side from the centre of the curved base, draw up the gathering thread until it is the right length. Stitch close to the edge. Turn in the edges of the facing and slip stitch them into place all round. Finish the neck line with a small collar, band or binding [87]D.

A Double Frilled Jabot. This pattern may be used for any number of frills. Cut the slope of the frill, as [87]E, slash the pattern twice, F, and spread it out, placing the centre fronts to the fold of material.

Neaten the edges with a rolled hem or picot, insert the two frills into a crossway neck band, fastened with a hook and eye [87]G.

SLEEVES

The actual making of sleeves is simple and in the main the same methods can be used for all types of sleeve. Care must be taken to prevent the sleeve from becoming twisted when joining the seams.

Variety can be given to sleeves by the cuff finish and several methods are described in this chapter.

Two-piece Sleeve. The inner seam is tacked together beginning at the armhole. The armhole curves should meet exactly.

Lay the under part of the sleeve on the table and place the back edge of top section exactly level with edge of under section. If there is a twist, adjust it at the back seam. The front seam is rarely altered. Machine stitch the seams and press open perfectly flat.

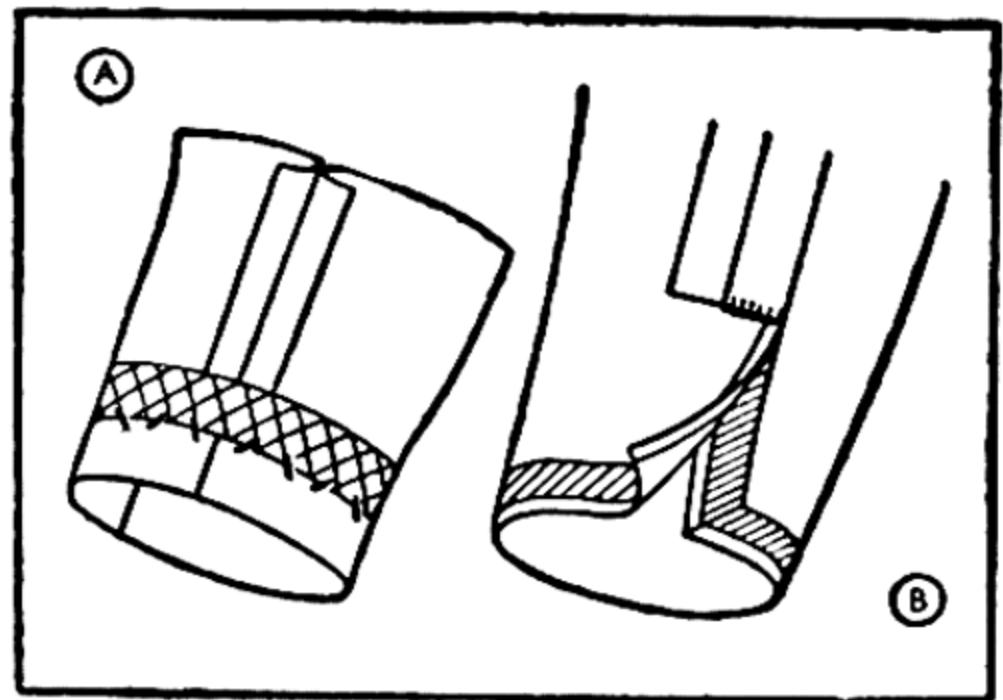
Cut a piece of thin tailor's-canvas on the cross 4 ins. wide and sufficient to go round the cuff edge of sleeve. Place the canvas with the edge to the fitting line of wrist and tack. Turn up the sleeve over the edge of canvas and rough hem; [88]A shows the canvas round wrist of sleeve and the turning rough hemmed.

If a soft finish is required omit the canvas and rough hem the wrist turning to the sleeve on the wrong side.

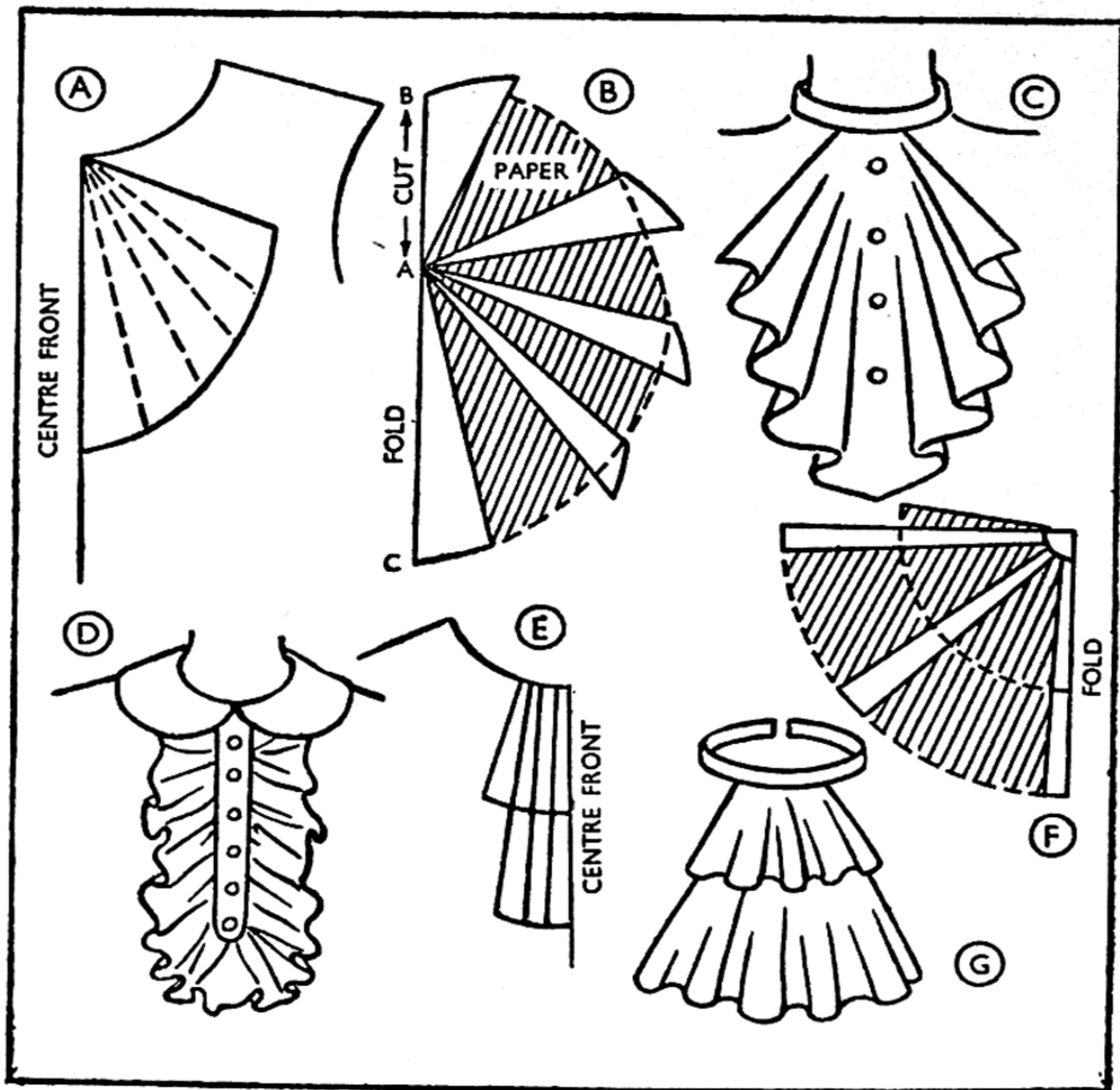
SLEEVE OPENINGS

With a tight-fitting cuff it is necessary to have an opening at the wrist to enable the sleeve to be pulled over the hand. These openings may be made in one of several ways.

Opening for Two-piece Sleeve. Open the back seam, or dart for $3\frac{1}{2}$ ins. above the wrist. Tack back the seam turnings of the sleeve and bind with lining or paris binding. Snip the seam turning of under sleeve level with the top of opening and bind the edge. Turn up the wrist edge and face in the same way as top side opening. Lay the upper part of opening over the under part and button-hole stitch across the cut and the seam turnings [88]B. A tailored sleeve may be finished with buttons and buttonholes if desired.



[88] A. The two-piece sleeve with a plain cuff. B. Opening made in back seam.

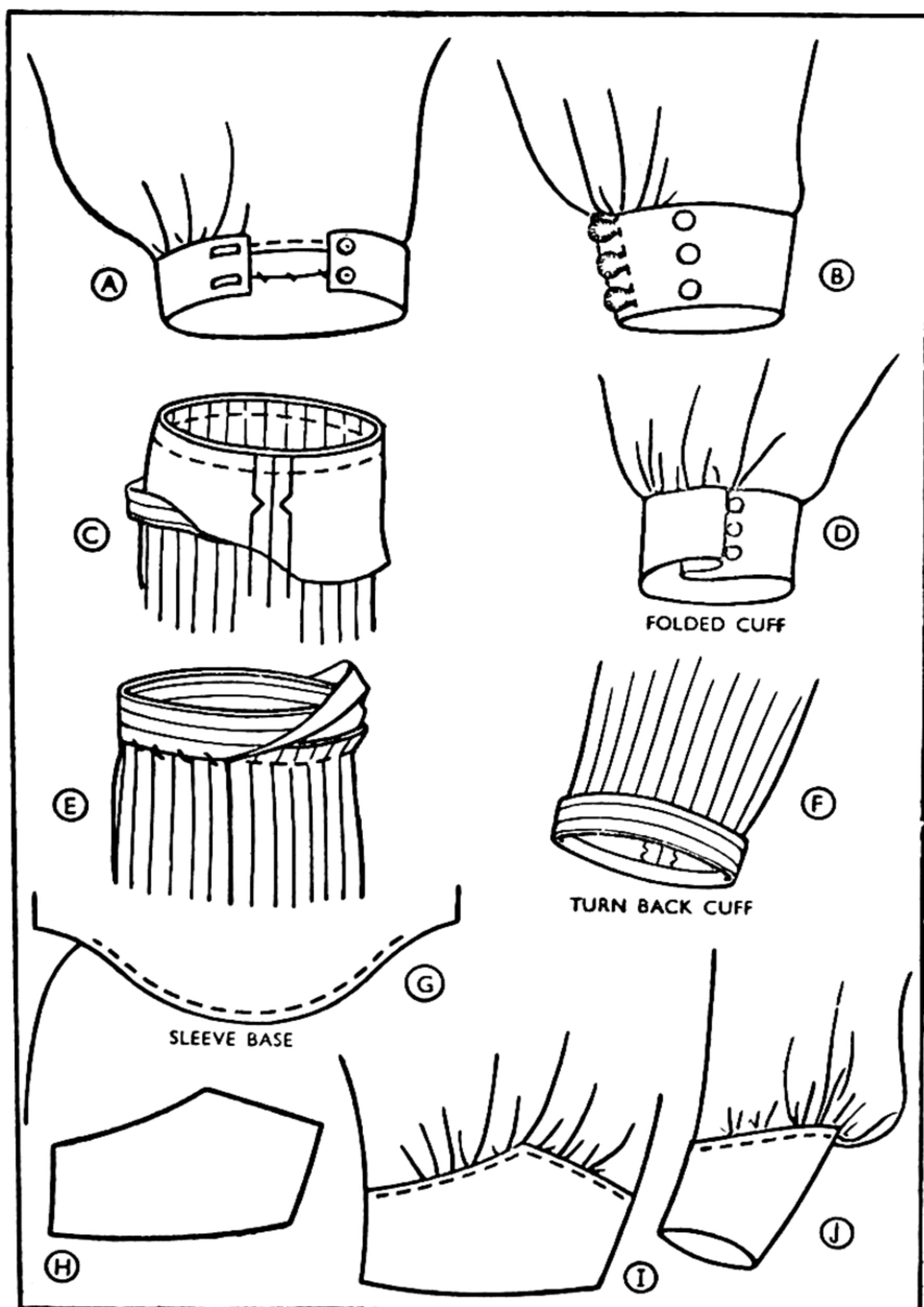


[87] *Jabots. A. and B. Pattern for fluted jabot, C. D. The frilled front with collar. E. and F. Pattern for double-frilled jabot, G.*

Finish the edge of the frill with a rolled hem, find the centre and gather the two halves separately. Turn in the edges of one band piece, except the neck line, and place it over the frill, pinning along each side from the centre of the curved base, draw up the gathering thread until it is the right length. Stitch close to the edge. Turn in the edges of the facing and slip stitch them into place all round. Finish the neck line with a small collar, band or binding [87]D.

A Double Frilled Jabot. This pattern may be used for any number of frills. Cut the slope of the frill, as [87]E, slash the pattern twice, F, and spread it out, placing the centre fronts to the fold of material.

Neaten the edges with a rolled hem or picot, insert the two frills into a crossway neck band, fastened with a hook and eye [87]G.



[90] A. Fold-over sleeve edge on a fitted cuff. B. and D. A folded cuff unfastened and fastened. C. and E. Making a straight cuff. F. A straight cuff turned back. G., H. and I. A shaped cuff being made and finished, J.

CUFF FINISHES

Cuffs may be made any width and shape desired, but they must be designed to suit the sleeve on which they are being used.

Straight Cuff. This is the most usual and simple type of cuff. To make it, cut a piece of material the length round wrist plus turnings, and wrap over if necessary. It should be twice the width of the cuff, plus turnings both sides. Fold the material in half lengthwise and press the crease. Place one edge of the cuff to the edge of the sleeve, right sides facing [90]c. If the sleeve is gathered the fullness should be evenly arranged. Tack the cuff piece in place, then machine stitch. If preferred the cuff seam can be opened out and the machining can be made on the right side, close to the edge. Fold the cuff along the centre crease, turn under the raw edge and neatly hem the fold to the turnings [90]e, just above the machine stitching.

A turn-back cuff [90]f is made in the same way but wider.

Sew on buttons and make buttonholes or loops, or sew on fasteners.

Shaped Cuff. This is an easy method of fixing a shaped cuff to a very full sleeve. Gather the bottom edge of sleeve before the sleeve seam has been sewn up and draw up to fit the cuff [90]g. Make a turning along the top edge of cuff, h. Lay the top edge of cuff over the gathered edge of the sleeve, right sides uppermost, taking care to keep the ends of cuff and sleeve in a continuous line. Machine stitch close to the top edge of cuff i. Oversew the turnings of sleeve and cuff together.

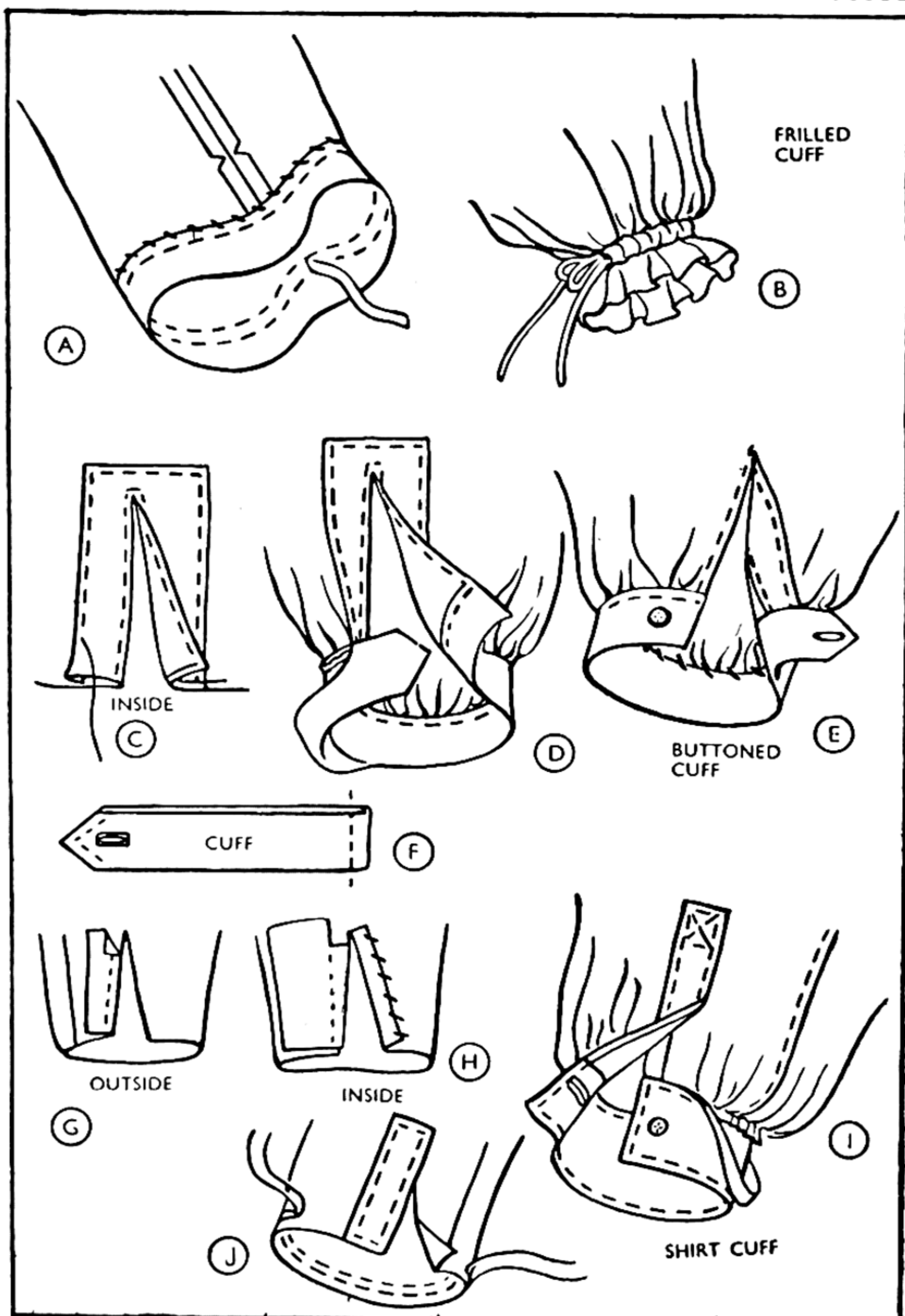
Fold sleeve over so that the right sides are together and side seams meet, taking care to have the seam of cuff meeting exactly. Machine stitch and press the seam perfectly flat. Finish the edges of the turnings with top sewing, buttonhole stitch, or a narrow hem [90]j. If the cuff is too wide fasten as described for a fold over opening.

Frilled Cuff. Turn up a hem sufficiently deep to allow about 1 in. for the frill, more may be left if wished, $\frac{1}{2}$ in. is needed for the double hem and $\frac{1}{4}$ in. for turnings. That will mean an extra $1\frac{3}{4}$ ins. must be cut on the length of the sleeve.

Machine stitch or slip stitch the edge of the hem and run or machine $\frac{1}{2}$ in. from the edge [91]a. If elastic is to be used, work a buttonhole in the hem line on the inside of the sleeve at the under arm seam; with a drawstring make it on the outside.

Thread the elastic or drawstring through the hem and pull up [91]b.

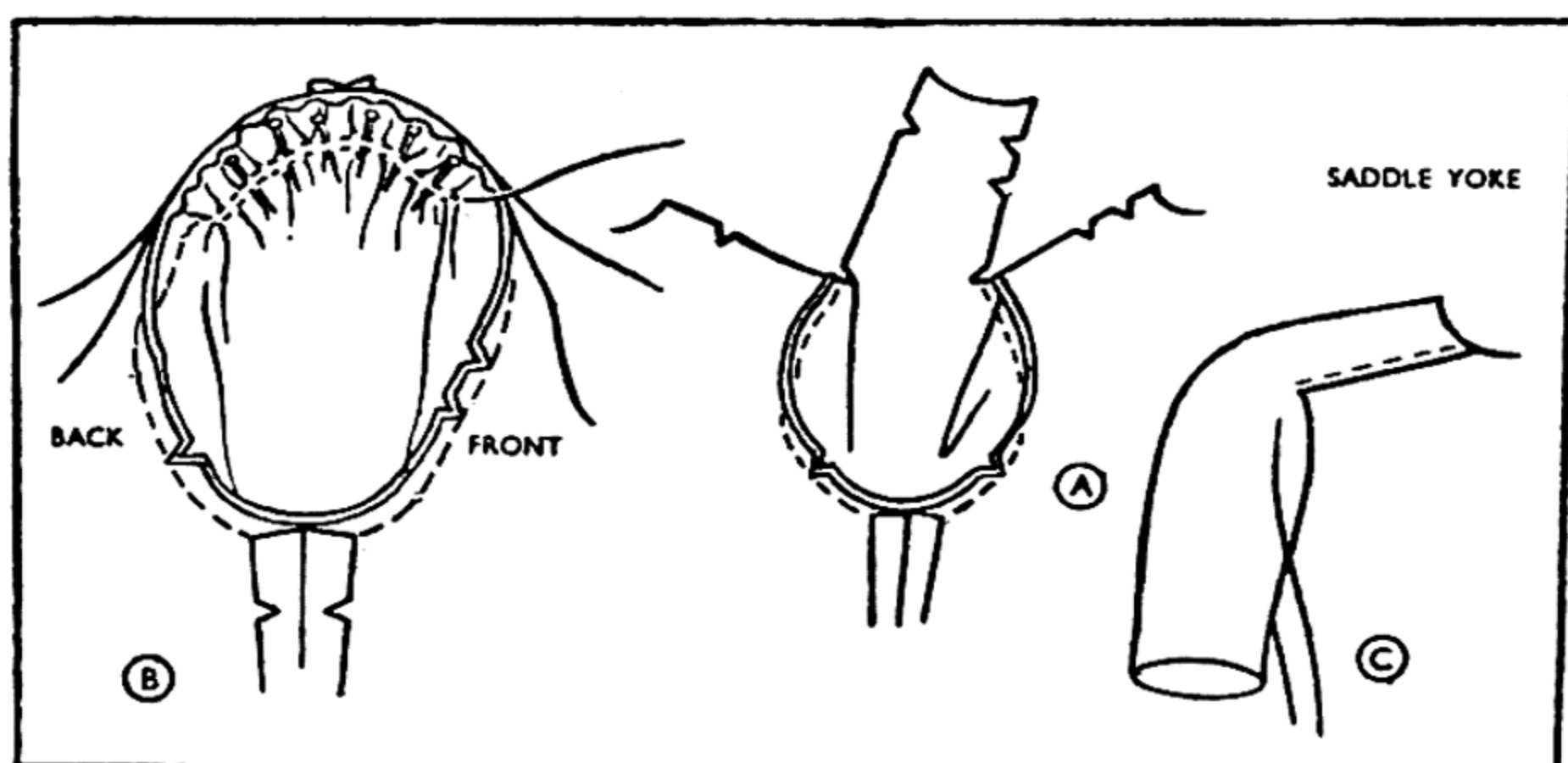
Plain Shirt Blouse Cuff. Make a slit in the sleeve, 3 to 4 ins. long, unless the seam is being used as an opening. This slit is faced with a piece of material cut on the straight. The right side of the facing is placed to the right side of the sleeve with the slit closed. Machine round the edge of the slit, as for faced openings page 115, cut through



[91] *A. Frilled cuff, ungathered. B. Drawn up. C., D., E. and F. A buttoned cuff suitable for a shirt blouse. G., H., I. and J. A plain shirt cuff.*

facing, nick the corners, turn the facing to the wrong side of the sleeve and press. Neaten the edges and attach the cuff [91]c.

Cut a straight band twice the finished width, plus turnings and the length round wrist, plus wrap over and turnings. Fold band in half and cut one end to a point. Make the buttonhole on one side only at the point and finish off ready for facing, as page 159; fold the cuff in half with the points matching and right sides together, stitch both the pointed and the straight ends [91]F, turn right side out and press. Finish the facing of the bound buttonhole.



[92] B. Ease the sleeve into the armhole. A. Sew armhole of saddle yoke first.

Gather the sleeve edge. Placing the right side of the outside of the cuff to the right side of the sleeve, pin and tack edge to edge arranging the gathers evenly. Stitch the two together. Turn the sleeve inside out, pin the turned-in edge of the cuff over the gathers and slip stitch along the stitched line [91]D. Sew on button to match buttonhole, E. A machine stitch line may be made all round cuff $\frac{1}{8}$ in. from the edge.

Shirt Cuff. This opening and cuff are suitable for a shirt. The slit is bound with two separate pieces. The under one with a narrow cross-way strip [91]G, the upper one with a wrap-over piece which should be 1 in. longer and $\frac{1}{2}$ in. wider than the facing when finished. Stitch the wide piece with right side to the wrong side of garment, sewing about $\frac{1}{8}$ in. from the edge, H. Turn this piece to the right side of the sleeve and press with the seam at the edge, J. Turn in the facing all round, tack and stitch, making a cross at the head of the opening. The head of the facing in I is square but it may be pointed or rounded.

The cuff is sewn over the gathered sleeve as for straight cuff, page 148.

SETTING IN SLEEVES

The setting in of sleeves is a difficult process, but it will be simplified if the sleeves have been made carefully.

With a Plain Seam. When the garment and sleeve have been fitted carefully, as described on page 107, fold the garment in half and pin the armholes together with shoulder seams and underarm seams meeting. Trim the armholes to $\frac{1}{2}$ in. from fitting line.

Gather the top of sleeve $\frac{1}{2}$ in. from edge. Turn garment wrong side out, and place the right side of sleeve to right side of garment with the seam of the sleeve to inset mark; pin matching notches. In a seam to seam sleeve the underarm seams of bodice and sleeve meet. Pin the under part of sleeve to the armhole of garment for about 8 ins. Work from the inside of sleeve, for in this way there is more control over the work. Pull the gathering thread up so that the sleeve fits the top part of armhole exactly [92]B. Pin carefully, inserting the pins vertically in order to arrange the fullness more evenly. There should be very little fullness—just sufficient to give a nice roundness to the top of the sleeve without puckers, or pleats. Extra fullness, when woollen material is used, may be shrunk away with a hot iron and a damp cloth.

Fit the sleeve again and correct any mistakes. Machine stitch along the tacking thread, inserting the work into machine with sleeve at the top so as to have control over the fullness of sleeve and to maintain the curve of the armhole. Back stitch may be used instead of machining.

As a rule the turnings of the armhole are finished in the same way as the other seams of the garment, but overcasting or loop stitch gives a firm finish. If binding is used it should be of soft cotton or silk. Paris binding is far too hard for this purpose.

With a French Seam. This is a quick and strong method for frocks made of washing material. It should never be used on woollen, heavy linen or heavy cotton fabrics.

Gather the top of sleeve $\frac{1}{4}$ in. from the edge.

Turn the sleeve wrong side out and place to the wrong side of the garment, with edges meeting, and with the sleeve seam in the correct position. Pin under part of the sleeve $\frac{1}{4}$ in. from the edge, keeping it perfectly flat. Pin across the top of sleeve by the gathering thread, keeping the fullness evenly regulated. Tack and machine stitch along the tacking stitches, from the inside of the sleeve. This first row of machine stitching is on the right side of garment. Trim the raw edges. Pull the sleeve out, turn down by the seam and tack on the wrong side $\frac{1}{4}$ in. from the edge. Machine stitch by the tacking. Care must be taken that no raw edges show on the right side of the seam.

Full Sleeve. The above directions are given for a plain sleeve. For a full gathered or pleated sleeve the rules are exactly the same, the only difference being that the gathers have to be very carefully regulated. It is better if two rows of gathers are made here. If pleats are used they must be prepared and tacked before setting in.

Saddle Shoulder Sleeves. Fit in the underarmhole of the saddle shoulder sleeve, matching the notches, tack and stitch [92]A.

Snick the corners of the yoke, turn in narrow turnings, and tack over the bodice [92]C, machine stitch up to neck line on the outside.

Raglan Sleeve. Stitch the shoulder darts first and, before stitching up the underarm seams of bodice and sleeve, tack and sew the sloping seams of the raglan shoulder. These may be top sewn on the right side.

Avoiding Mistakes. When using material which has no decided right and wrong side there is always the danger of making both sleeves for one arm. To avoid this, mark the right side of each sleeve before separating them after cutting out.

To select right sleeve for right armhole. Place the sleeves on the table with the seams meeting and the underparts of both sleeves uppermost. The right and left sleeves are then in the correct position for inserting in the garment, lying as they should be with fronts facing.

The Inset Mark. The point where the seam of sleeve meets the armhole of garment. This should be clearly marked.

The Shoulder Points. Always mark on the sleeve the point which should touch the highest point of armhole. The sleeve should be inserted so that the straight thread hangs down from this point.

Sleeve Too Tight for Armhole. This should never occur. A plain fitting sleeve should always have at least 1 in. more than the armhole measurement of garment. A little fullness is easily disposed of to make the sleeve look perfectly plain. To remedy such a mistake, either let out the seam of sleeve a little, or take in a very little on the underarm seam of garment. When altering the width of a two-piece sleeve always take in or let out the back seam.

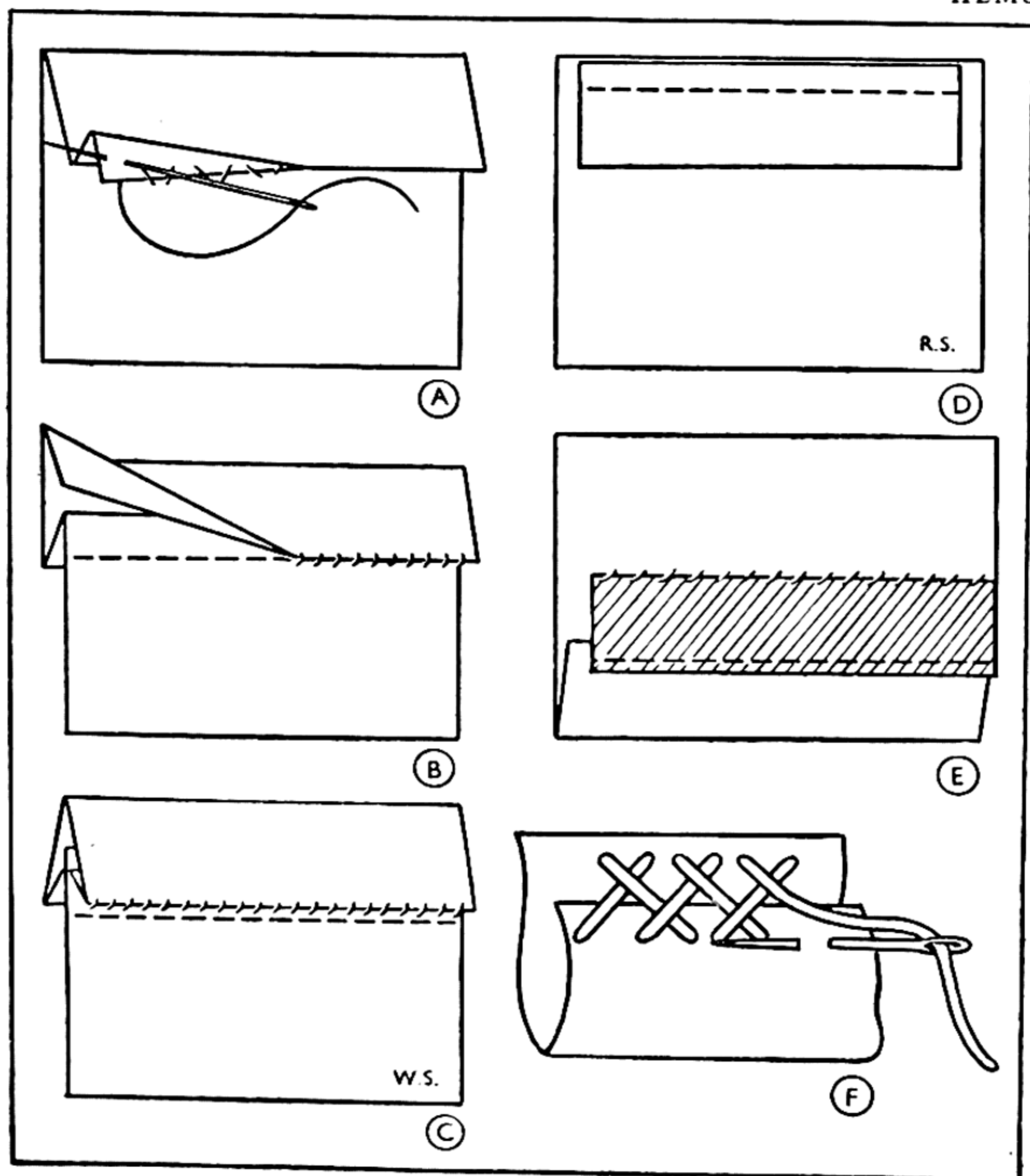
Sleeve Too Wide for Armhole. The width must be reduced at the sleeve seam. The garment armhole is never reduced to fit sleeve.

VARIOUS HEMS

Slip Hem. Suitable for fine woollen, cotton, silk, and rayon fabrics.

Turn up the bottom edge on to the wrong side by the fitting line, and tack. Trim the turning to the desired width. Make $\frac{1}{4}$ in. lay, tack the fold to the skirt and slip hem [93]A.

Slip Hemming. Pick up a very small stitch of the garment material, then slip the needle along the folded edge of hem.



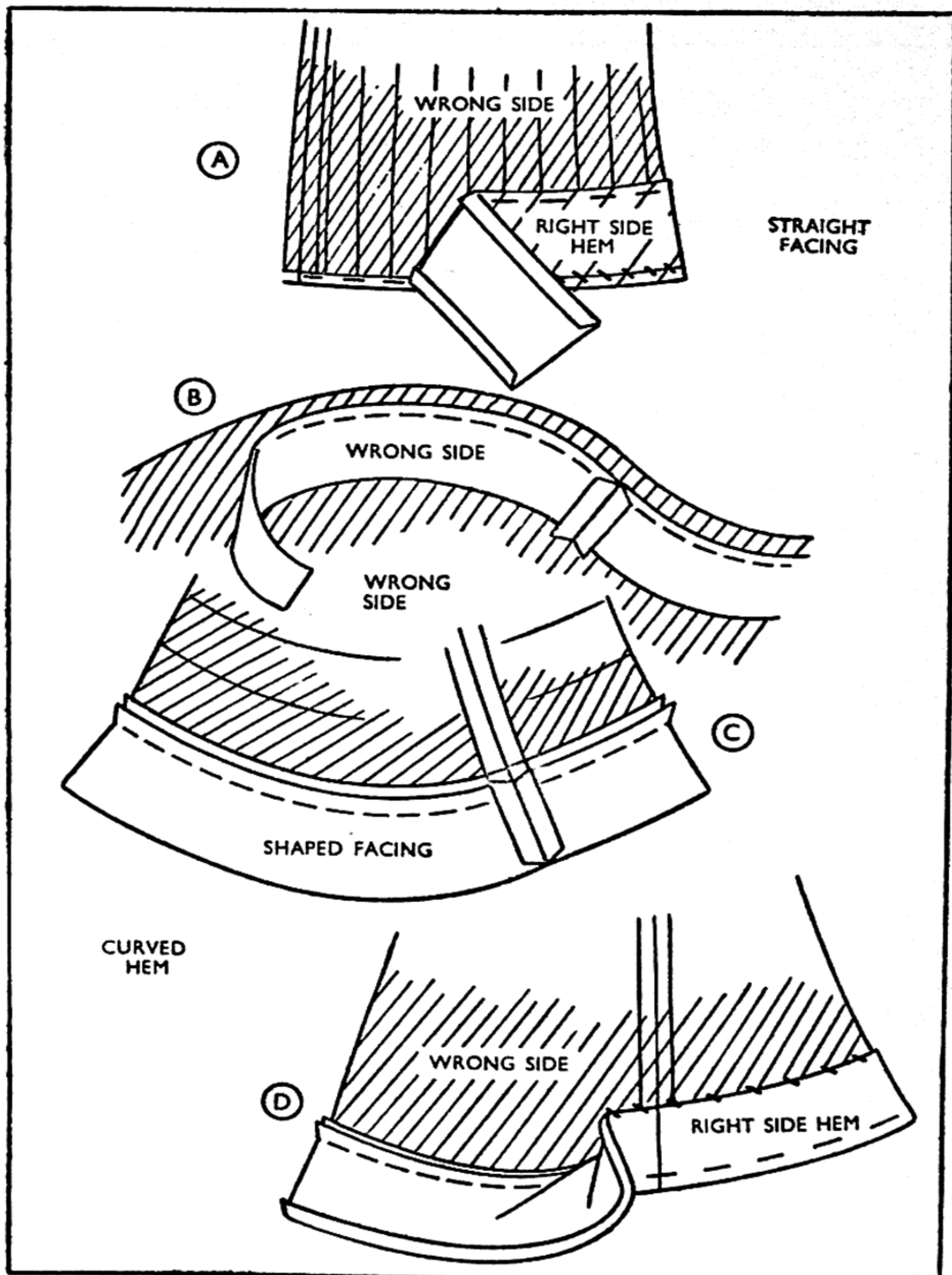
[93] *A. Slip hem. B. French hem. C. Bound hem. D. and E. Two stages in making a straight-faced hem. F. Herringbone hem.*

French Hem. Suitable for fine cotton, silk, and rayon fabrics. This method lends itself to circular skirts, and resembles a binding.

Turn up the bottom edge on to the right side by the fitting line. Machine stitch $\frac{1}{4}$ in. or less from the fold. Trim the turning to $\frac{3}{4}$ in., turn it over on to wrong side with fold touching the machine stitching [93]B.

Bound Hem. Suitable for cotton, silk, and rayon fabrics.

Use cross-cut strips for the binding, as described on page 95. Cut the edge of the skirt along fitting line. Place the right side of the cross-



[94] A. With a straight cut facing a tiny hem is made on the garment first, the false hem is placed over this and hemmed both sides. B. and C. A curved hem has the facing sewn to the edge, then hemmed on wrong side, D.

cut strip to the right side of the garment with edges meeting. Machine stitch or run and back stitch $\frac{1}{4}$ in. or less from the edge. Be very careful not to stretch the garment when sewing on the binding. Trim the edges, turn the cross-cut strip over the edge on to wrong side and hem just above the first row of sewing [93]c. Care must be taken to have the binding firm at the edge. Stitches must not show through to right side. If the material is very fine the cross strips may be used double.

Flat Binding. Suitable for tweeds, or heavy fabrics. Use paris binding, or silk bias binding for finer materials.

Turn the bottom edge of the skirt on to the wrong side along the fitting line. Trim the turning to make it the same width all round. Place and tack the binding flat on to the edge of the hem turning and machine stitch along the edge of the binding [93]d. Slip hem the top edge of the binding to the skirt [93]e. This makes a very flat hem.

Herringbone Hem. This is suitable for thick, non-fraying materials.

The hem is turned up on to the wrong side along the fitting line, and tacked. Herringbone stitch, as described on page 265, is then worked over the edge of the hem, taking the top surface only of the garment material so that the stitches do not show on the right side [93]f.

Picot Finish. This is a very quick method of finishing a hem line suitable for silk or artificial silk. The picot edging is worked round the bottom edge of the garment along the fitting line. This can be done on the sewing machine, as explained on page 74, or professionally by a firm that specializes in this work.

If a stronger hem finish is desired the picot edge may be turned up on to the wrong side for $\frac{1}{4}$ in. and machine stitched close to the fold.

Faced Hems. These are used on an edge where it is impossible to make an ordinary hem, they can be made on the right or the wrong side. When turned on to the right side, they are usually of contrasting material to add a decorative interest.

Cross-cut Facing. Turn up the bottom edge of the dress for about $\frac{1}{4}$ in. Cut the crossway strip about 2 or 3 ins. wide and join to make sufficient length for the hem. Turn in both edges about $\frac{1}{4}$ in. and tack one edge over the skirt turning. Slip stitch, or hem this edge [94]a.

If the skirt is quite straight, the top edge of the crossway is tacked in place as it will fit without easing.

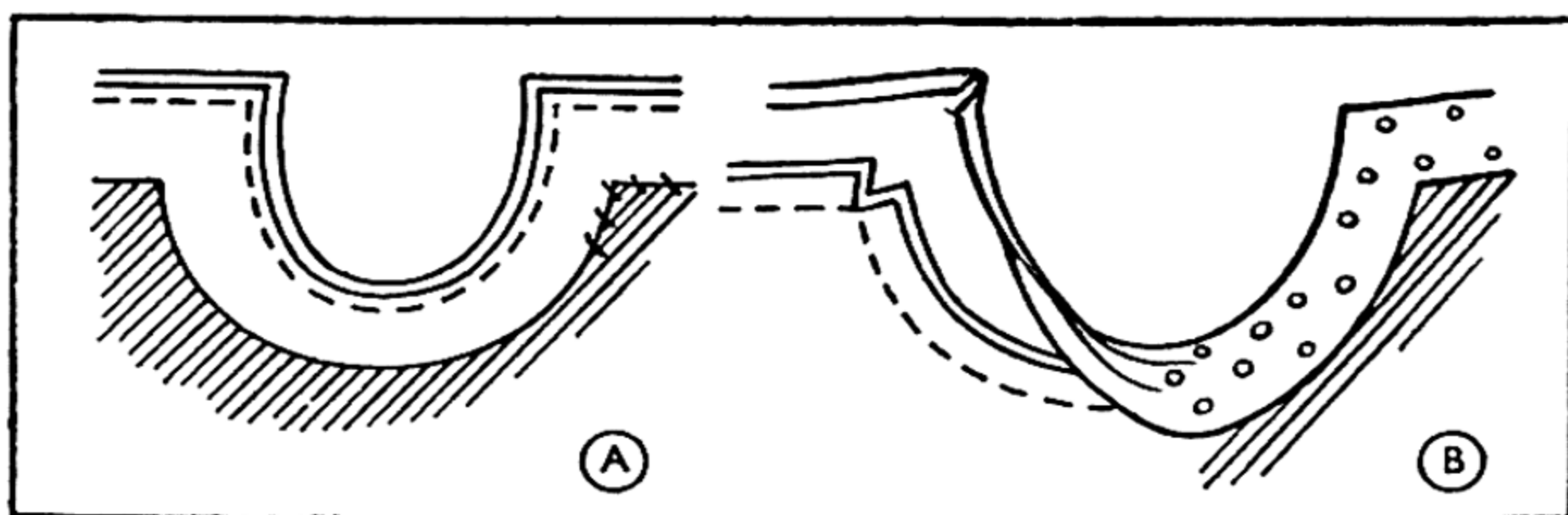
If the skirt is slightly shaped, the top edge will have to be eased slightly or darted to give a smooth finish. Pin the easing in place all round the skirt, before tacking, to get an even distribution of fullness. Join the two ends of the crossway strip together. Then tack and slip stitch the upper edge in place. Press well after removing tackings.

Shaped Facing. A shaped or circular skirt must have a shaped hem. The pieces of material must be cut so that they fit the skirt edge

exactly when joined together to make the whole band. Mark the outline of the skirt edge on paper and measure from line the width of facing. The instructions given for making a peter pan collar pattern, page 128, will help greatly with this. Place the pattern on material, being careful to have the selvedge threads corresponding with selvedge threads of garment. Place right side of facing to right side of garment [94]B, matching the grain of fabric, stitch round the edge carefully and turn to wrong side, C. Neaten the facing with a tiny hem and machine stitch round, joining seam, or slip stitch edge to garment, D.

This facing may also be used on necks and sleeve edges, but it must be cut to the shape of the edge on which it is being applied.

When using a faced hem as decoration the right side of facing is placed to wrong side of garment [95]B. The corners are snicked and the facing is finished on right side with machine stitching, or slip stitching, A.



[95] *A shaped facing can be applied to the right or wrong side. The corners must be snicked to ensure a flat seam.*

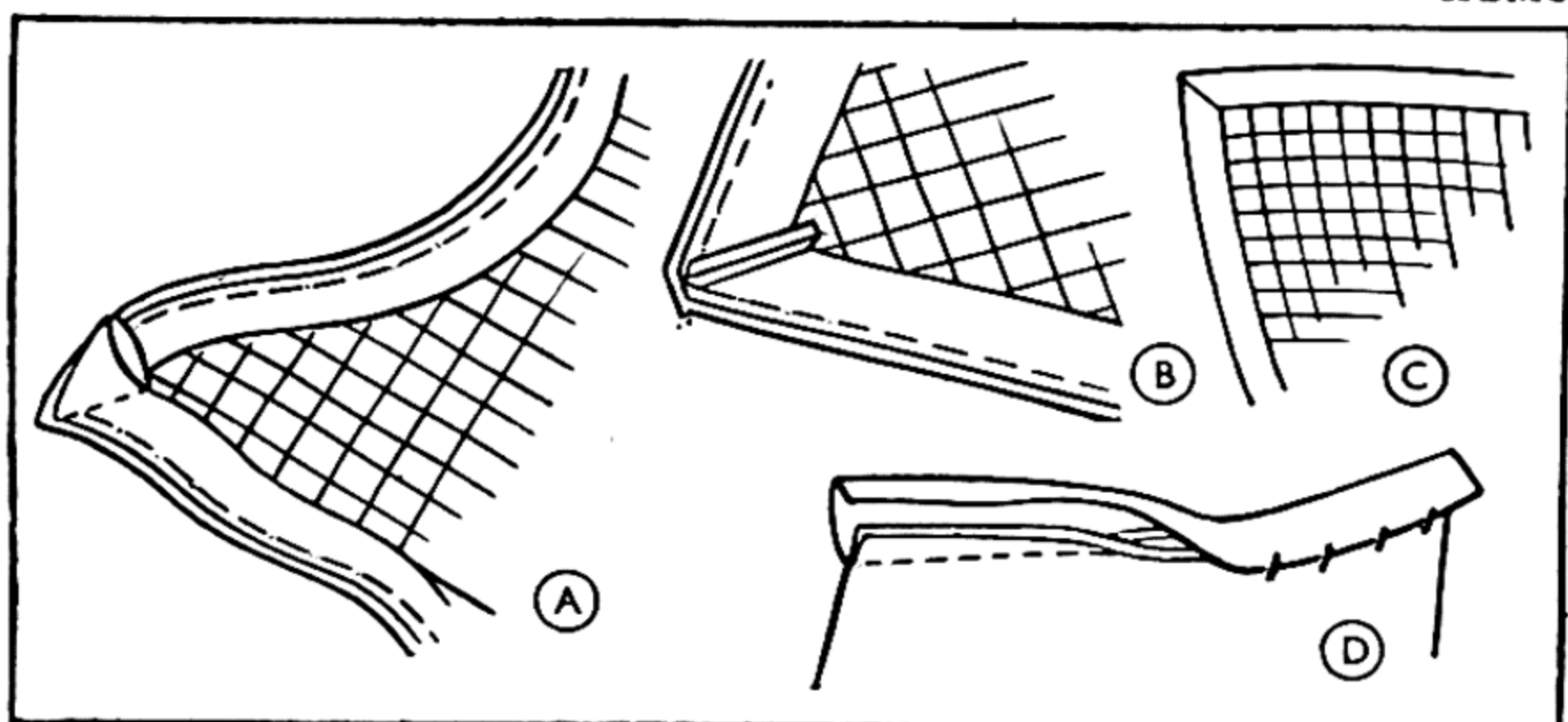
CORNERS

To mitre a corner, measure along both sides from the corner twice the depth of the hem, plus $\frac{1}{4}$ in. for turnings.

Turn under the hem each side of the corner and tack it down. Fold the point diagonally from the corner and crease the mark firmly. Machine stitch the fold keeping the right sides inside, sewing along the crease and stopping $\frac{1}{4}$ in. from the edge of hem [96]A. Cut the point off, leaving $\frac{1}{8}$ to $\frac{1}{4}$ in. turnings, B. Separate the edges of the turning and press the seam very flat. Turn the point right side out, pushing the corner right out to a good point with scissors.

Press the seam before making the hem in the usual way, C.

The corner of a false hem is mitred in the same way after the facing has been sewn to the garments. The seam is pressed and the hem is folded along it, before stitching [96]D.



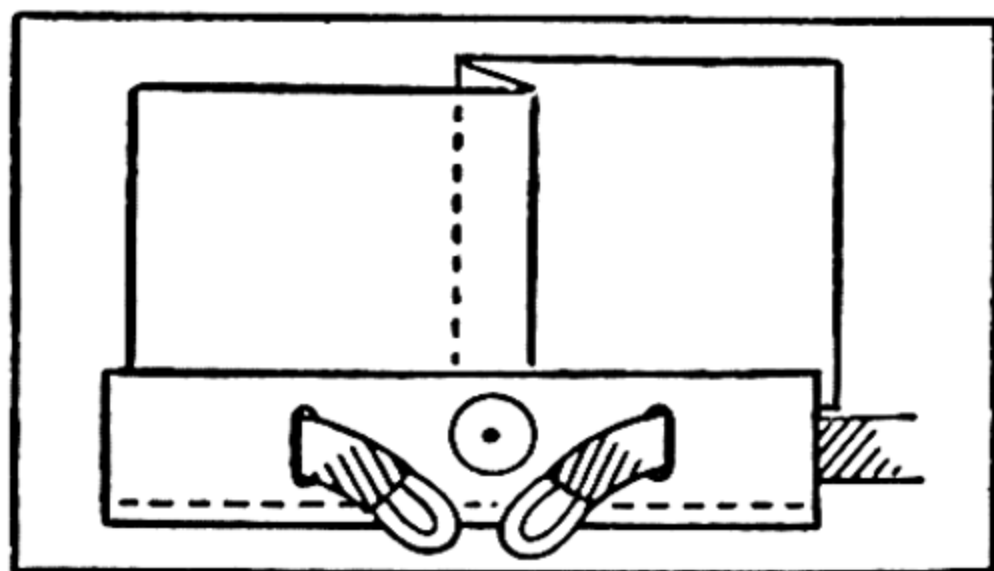
[96] *A mitred corner. A. The hem is sewn diagonally at the corner. B. The turnings are trimmed and pressed. C. and D. The hem is finished.*

HEADING WITH ELASTIC OR TAPE

When elastic or tape is to be inserted into the waist line of a garment the hem or "heading" is made first, a little wider than the elastic or tape. The hem is turned on to the wrong side and machine stitched along the inner edge. A second line of stitching is made $\frac{1}{8}$ in. inside the fold of the hem to form the "caser," into which the elastic is inserted.

Inserting Elastic. In a garment that does not require much laundering it is not necessary to make the elastic removable; in this case a small portion of the hem is left unsewn until the elastic has been inserted; the ends are sewn together and the hem is completed.

Temporarily. First Method. It is much easier when washing, drying and ironing a garment if the elastic can be removed first, also this saves the elastic from wearing out. In this instance two buttonhole slots, see page 160, are made in the heading, about $1\frac{1}{2}$ ins. apart, and each side of a seam. These should be made through one thickness of material only and on the wrong side of the garment. A small button is sewn half-way between the slots, and a buttonhole loop, as described on page 162, is made each end of the elastic,



[97] *The loops on the ends of elastic are looped over the centre button.*

which is cut 1 in. less than the waist measurement. The elastic is then threaded into the hem and the loops are slipped over the button [97].

Second Method. Hem both ends of the elastic and sew a button or eye on to one end of it and make a loop or sew a hook on to the other. One end of the elastic then fastens on to the other.

Third Method. For a blouse or garment that opens down the front the method is slightly different. The buttonhole slots are made each side of the opening and a button is sewn on the outer side of the slot. The loops at the end of the elastic fasten on to the two buttons.

Tape. When tape is being used in a heading the buttonhole slot method is used and the ends of the tape tie over the space between.

A few small back stitches may be made through the hem and the elastic, or tape, to prevent it from pulling out.

FASTENINGS

There are six different types of fastening from which to choose: buttons and buttonholes, hooks and eyes, hooks and loops, loops and buttons, press studs, and zip fasteners. The selection should be made according to the style and purpose of the garment and the fabric being used.

BUTTONS

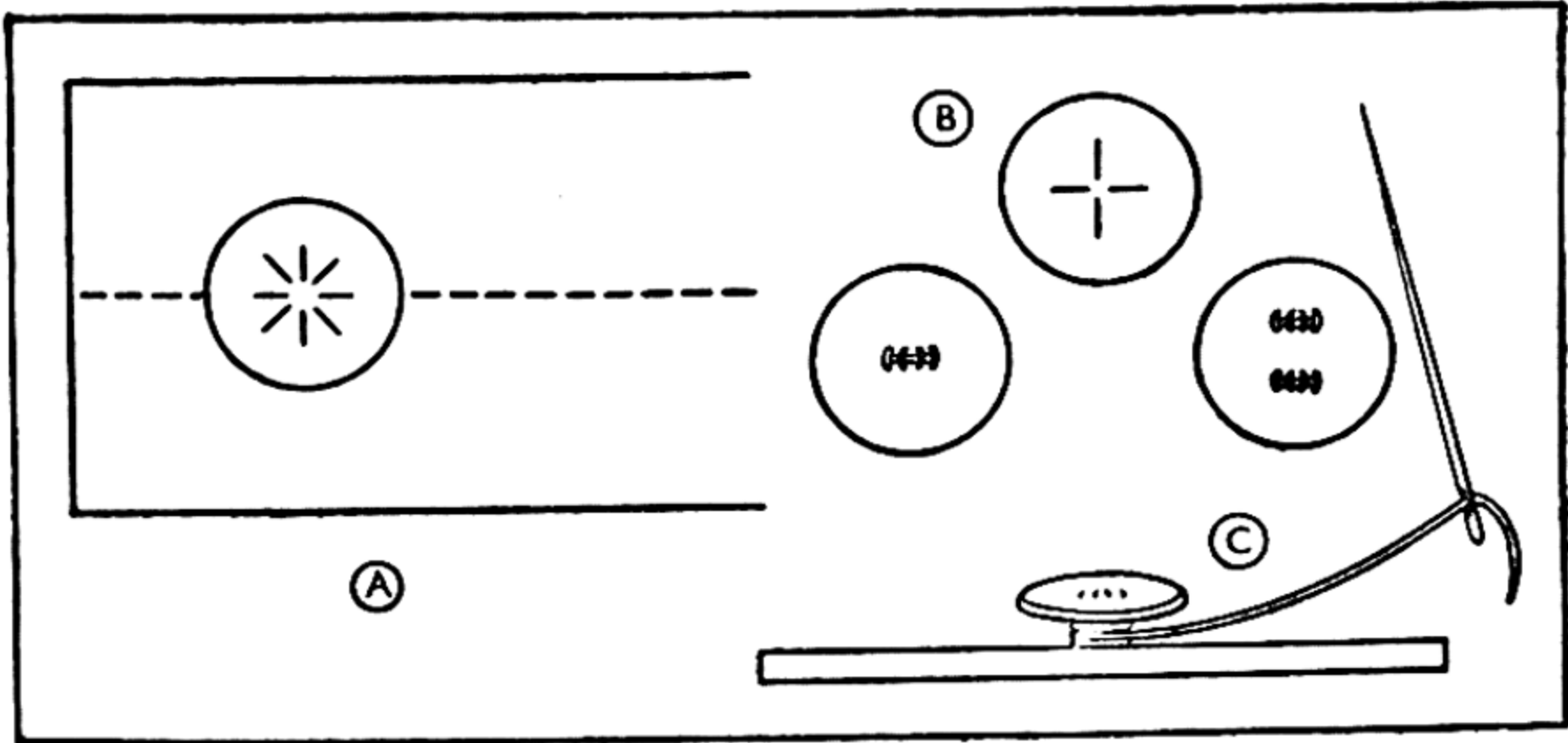
There are many ways of using buttons, they may be sewn on to the garment as decoration and, of course, they are used in conjunction with a buttonhole or loop as fastenings. There are many designs from which to choose, in metal, bone, mother-of-pearl, glass, linen, and plastics.

Sewing. Before sewing on a button the position on the garment must be decided. On a band the button should be placed half its diameter from the end, and midway between the top and bottom of the band [98]A. A button on a garment opening is placed in the centre of the under part of the opening.

Start by fixing the thread to the wrong side of the spot where the centre of the button will rest. Fasten it with three small back stitches.

The Pierced Button. A button which has holes already made is sewn on by bringing the thread up through one hole and down another until strongly fastened. A four-holed button may have two parallel bars, or a cross in the centre.

When the garment is made of thick material the button should have a stem. Place a pin or match stalk under the button when sewing and then bind the threads by wrapping them with the sewing threads.



[98] *A. Linen buttons can be sewn with eight radiating stitches. B. Four stitches or overcast bars. C. The threads are bound into a shank.*

Linen Buttons. Some linen buttons have no hole in the centre through which to make the stitches. In this case the linen is pierced with the needle point. Make two small holes dividing the diameter into three equal parts. Make six or seven stitches through the holes, being careful not to pull the thread too tightly. Finally, bring the needle through to the right side and work loop stitches over the thread [98]B. It will be easier if these stitches are worked with the needle, eye first. Then twist the thread round the strands, between button and fabrics, to form a stem [98]C, and fasten off.

If the button is large two bars may be made side by side or four or eight radiating stitches, as shown in [98]B.

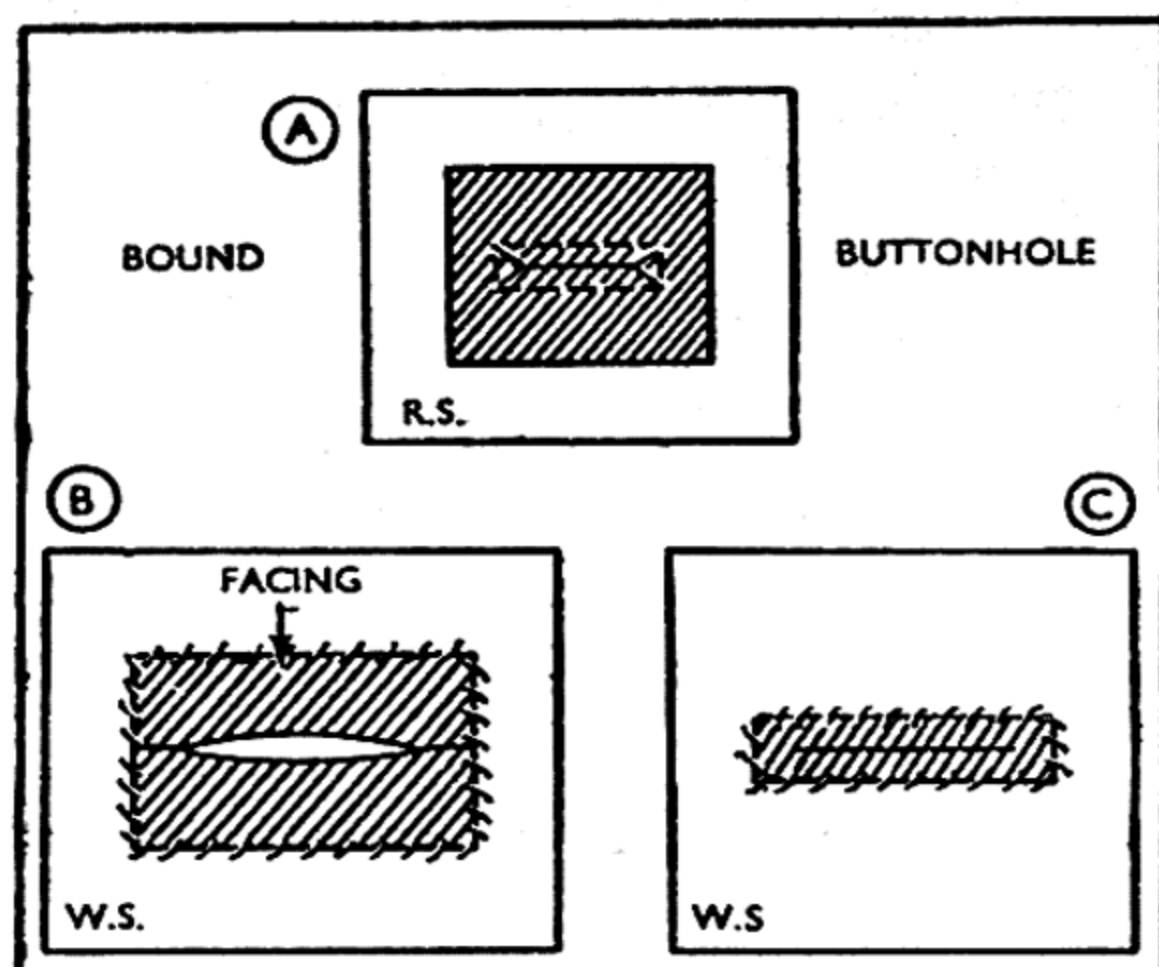
Link Buttons. These are used for shirt blouse sleeve links. Take two buttons, and use a strong cotton or silk twist thread. Connect the two buttons together with strands of thread keeping them $\frac{1}{2}$ in. apart [101]C. Buttonhole or loop stitch across the strands and finish off the threads.

BUTTONHOLES

There are three types of buttonhole : the bound buttonhole, the hand-worked one, and buttonhole loops. Choose the type most suitable for the purpose and the fabric being used.

First mark the position and size of the buttonhole on the garment. To do this place the button flat on the fabric and insert a pin each side. Make a line of tacking between the pins.

Bound Buttonholes. Cut a strip of material selvedge way, $1\frac{1}{2}$ ins. longer than the buttonhole and 2 ins. wide. Place the centre of strip to buttonhole mark with right sides facing. Machine stitch $\frac{1}{4}$ in. along



[99] *Bound buttonhole. A. Sew facing on right side. B. and C. Pull it through and hem.*

both sides of the buttonhole mark and across the ends. Cut through the two thicknesses of material, along the centre of the buttonhole, and then snip diagonally into the ends of the stitchings [99]A. Pull the strip through to the wrong side, press it out perfectly flat, and tack round the slit. The strip should be quite flat and form a neat binding on the right side. Two tiny inverted pleats will be

formed at each end of the buttonhole on the wrong side.

If the garment is unlined turn in the raw edges of facing strip and slip stitch the strip to garment [99]B.

If there is a facing, merely tack the strip into position at the back. Place the facing over the top, and cut a slit exactly opposite the buttonhole. Turn in the edge and hem to wrong side of buttonhole [99]C. This method is also used when making slots for pulling through a band.

Worked Buttonholes. Buttonhole stitch should be practised before a buttonhole is attempted. Buttonholes should lie in the direction of the greatest strain, and remember that women's garments button right over left, men's left over right.

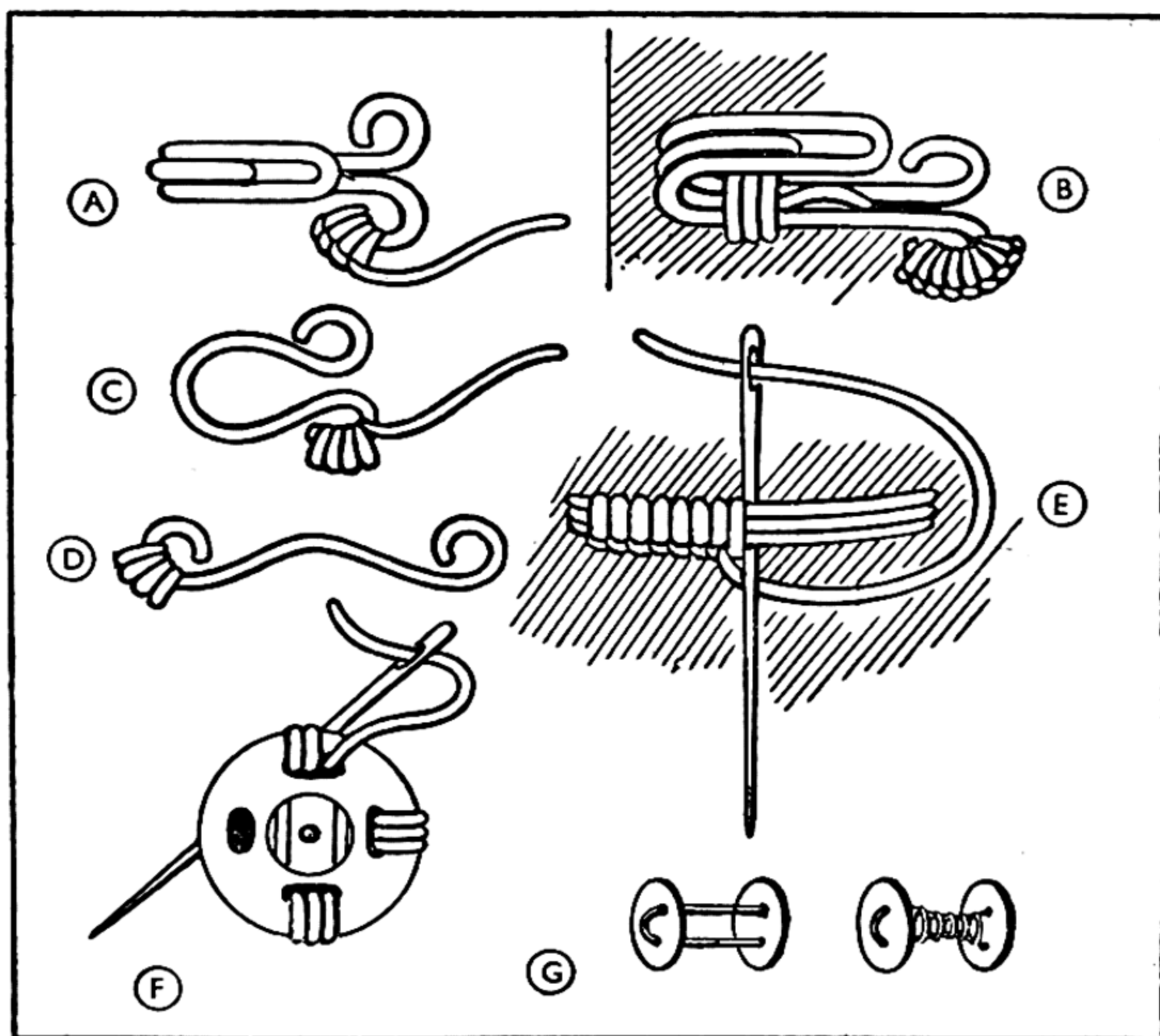
Worked buttonholes should always be made in double cloth. There are two different kinds:

Those on bands and underclothing have usually one rounded end and one square end.

Those on the fronts of shirts, shirt-blouses, and on some night-dresses, have two barred ends.

Cutting the Slit. Place the button on the band, half its diameter from the end, and make a tiny mark at right and left of the broadest part. With sharp-pointed scissors, preferably buttonhole scissors, cut a slit between these two marks, plus $\frac{1}{8}$ in. for ease. If the button is very thick $\frac{1}{4}$ in. instead of $\frac{1}{8}$ in. will be necessary.

The buttonhole will be very much stronger if overcast stitches are worked over the cut edge before the buttonhole stitch [100]D. This is especially recommended for material that frays easily.



[101] *A. and B. Hooks sewn with buttonhole stitch. C. and D. Eyes sewn with oversewing. E. A buttonhole bar eye. F. Press stud. G. Link buttons.*

as a decorative finish or as a fastening for an edge-to-edge coat. Various kinds of zip-fasteners may be obtained, those with both ends closed, for dress plackets, those with one end closed, for skirts and neck opening, and those with both ends open, for coats and jackets.

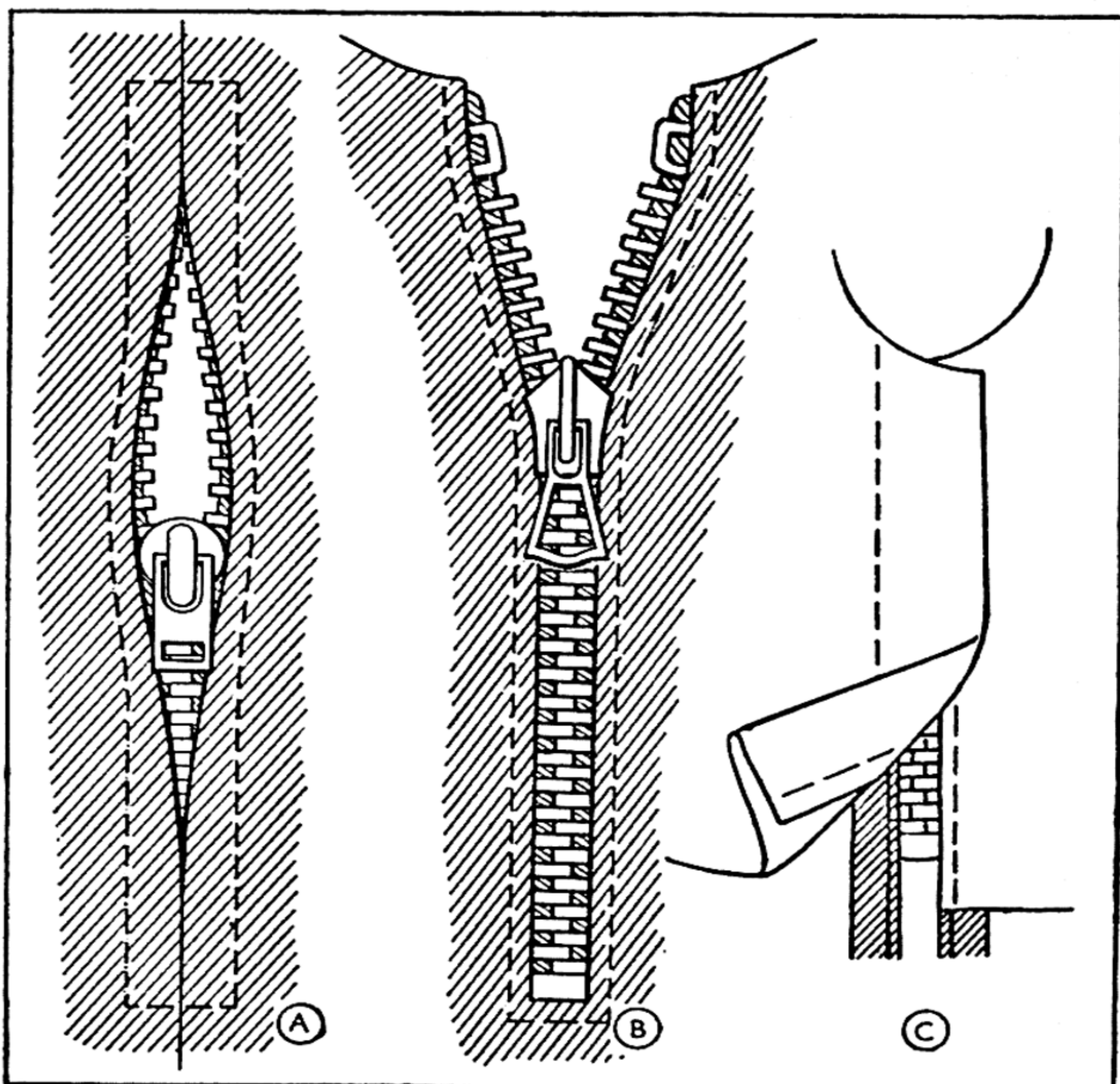
If the cording foot, a special sewing machine attachment, is used when inserting the zip, the stitching can be made as near to the metal as possible. When hand sewing is used the best stitches are back stitch or hemming.

Inserting the Zip. Close the fastener and have the metal tag at the top of the opening. Turn under the edges of the opening and tack them over the tape, with the fold as close to the metal as possible. The ends of the tape are folded back diagonally for neatness. The garment turnings at the bottom of the fastener should be snicked and turned under to form a neat square [102]b.

Machine stitch the turnings and the tape together.

Concealed Zips. If the zip is to be concealed the two folds of the garment opening should meet exactly in the centre of the metal, but care should be taken to keep the stitching far enough away from the metal to enable the runner to move up and down [102]A. This is the most suitable method for an opening in the side of a dress.

When the wrap over of the placket covers the zip, one side of the fastener is first sewn to the under side of the opening. The edge of the wrap-over turning is then sewn to the other edge of the zip, the stitches being taken through both thicknesses of material, securing the hem at the same time, as in [102]c.



[102] Zip fasteners. A. Concealed zip used in side placket of dress. B. One end open for neck of dress. C. Placket of skirt, zip concealed.

ARROWHEADS

Arrowheads are a decorative way to strengthen and neaten the ends of darts, pleats and pocket corners. Two methods are described, both worked on a triangle.

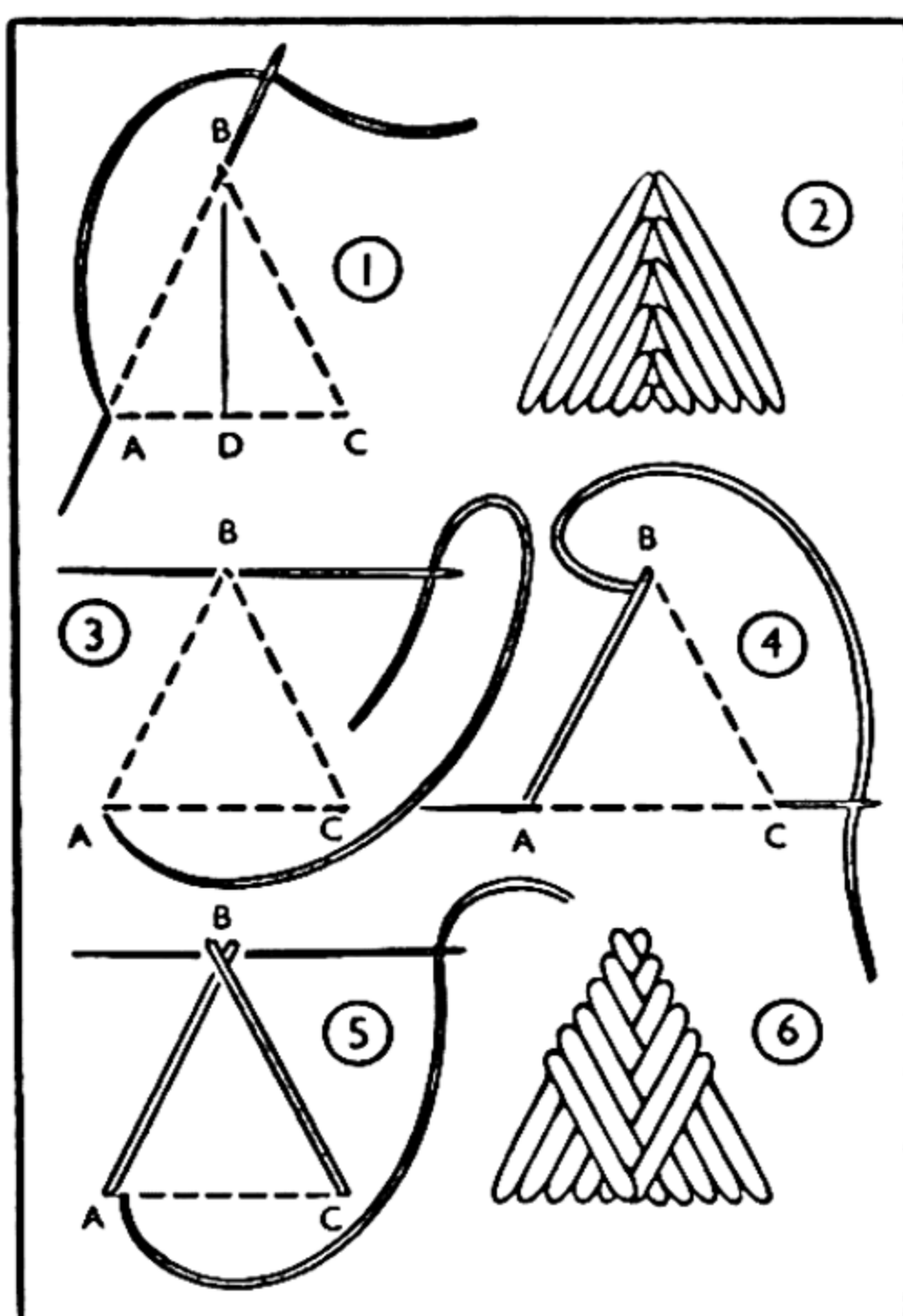
First Method. Begin by marking the length to the size desired with chalk or tacking threads.

Bring the needle up at A. Insert it at apex B and bring it out on the base close to the last stitch [103]1. Insert the needle again on the centre line just under the last stitch at B.

Continue in this manner working in the section ABD.

Repeat as above, filling in section BDC, making the stitches slope in the reverse way and taking care to have them meeting at the centre line; [103]2 shows the arrow when it is finished.

Second Method. Bring the needle up at point A, then lift two threads at apex B [103]3. Insert the needle at C, and bring it out close to the stitch at A. Insert the needle on the triangle just under the stitch at B and bring it out on the triangle at inside of stitch C. Continue in this manner until the whole is filled in; [103]6 shows the finished appearance of the arrowhead. Completed arrowheads are also shown in the illustration facing page 224.



[103] *Arrowheads.* 1. Working first method. 2. Finished. 3, 4, and 5. Working second method. 6. Finished arrowhead.

COMPLETE GARMENTS

ALL THE details of making a garment have been described in the foregoing chapters. Once the cutting, fitting, and pressing difficulties have been mastered the making of a whole blouse, dress or skirt is a simple matter. The beginner is advised to attempt something that is simple in design before embarking on the elaborate and more difficult styles, with intricate details.

The classic garments described here are easy to make and can all be cut in the way described in the Pattern Cutting chapter.

MAKING A BLOUSE

A shirt blouse with yoke and fullness at the shoulder, a front fastening and long sleeves with buttoned cuffs is the basis of many styles for blouses and dresses [104] and [105]E. The shape and depth of yoke, the shape of the collar, cuffs, pockets and other details, will vary according to your personal choice, and to the current fashion trend. The instructions given here, however, are a basis for most simple blouses which have a similar structure.

Cutting. This should be done according to the instructions given with the pattern if a bought pattern is used, or, if an original pattern is made, according to directions given in the Pattern Cutting chapter.

Lay out the pattern pieces on the material, which should be absolutely smooth. Place them in as economical a way as possible, making sure that each piece is correct on the grain of the fabric; [105]A shows a suggested layout. Remember that the selvedge edge must run across the collar and cuffs and that they and the yoke must be cut double, or have a lining of a thinner material. If the material is striped or plaid, the stripes must match at the seams, whether cut on the straight or on the cross. Cut each piece of the blouse out, allowing sufficient turnings for seams and hems.

Tacking. Mark all the fitting lines, darts and gathering space by tailor tacking all round each piece of the garment, page 93. If the material is thin and smooth, this may be done with a tracing wheel.

Making. Gather the fronts and back of the bodice where indicated, one line of gathering on the fitting line and one about $\frac{1}{8}$ or $\frac{1}{4}$ in. below [105] B. Draw up the gathers to correspond with the front and back edges of the yoke and pin the yoke and bodice together, B and D.



[104] *The pattern of the blouse shown above is the basis for many styles of blouses and dresses. Worn with a skirt of simple design, such as the one described on page 171, it completes a smart and useful outfit.*

If top stitching is to be made on the edge of the yoke work as follows, turn under the yoke edges and press them. Place the yoke over the gathers with raw edges meeting and tack them together, then machine stitch on the right side close to the fold.

For an ordinary seam, place the right sides together and tack with the gathers uppermost.

Tack on the facings for the centre front fastening, or if they are cut in one with the bodice, turn back the correct amount and tack it down.

Tack the side seams and sleeve seams.

Fitting. Fit on the blouse, making sure that the armhole is neither too tight nor too loose, that the neck fits well and that the gathers are evenly distributed.

Stitching. Stitch the yoke to the bodice, and sew the side seams and sleeve seams.

Pin and tack in the yoke lining.

Hem the yoke facing over the gathered bodice, back and front, leaving the neck line and shoulder line tacked. The main part of the blouse is now assembled. If the facings are cut separately, stitch them to fronts.

The Front Fastenings. These are finished next. Decide upon the type of buttonhole required, whether worked or bound, according to the fabric, and mark in the positions with chalk, and tacking.

Make the buttonholes, as described on page 161.

Fasten the right front over the left, pin in position and mark for the buttons, then sew them on [105]c. Press all seams.

The Hem. If the blouse is of a thick material and to be worn under the skirt, the bottom edge may be finely overcast. If the material is thin, a narrow hem is used for finishing.

Finishing Seams. If an ordinary flat seam is used, the edges may be overcast or turned under and stitched, page 112, according to the type of material used.

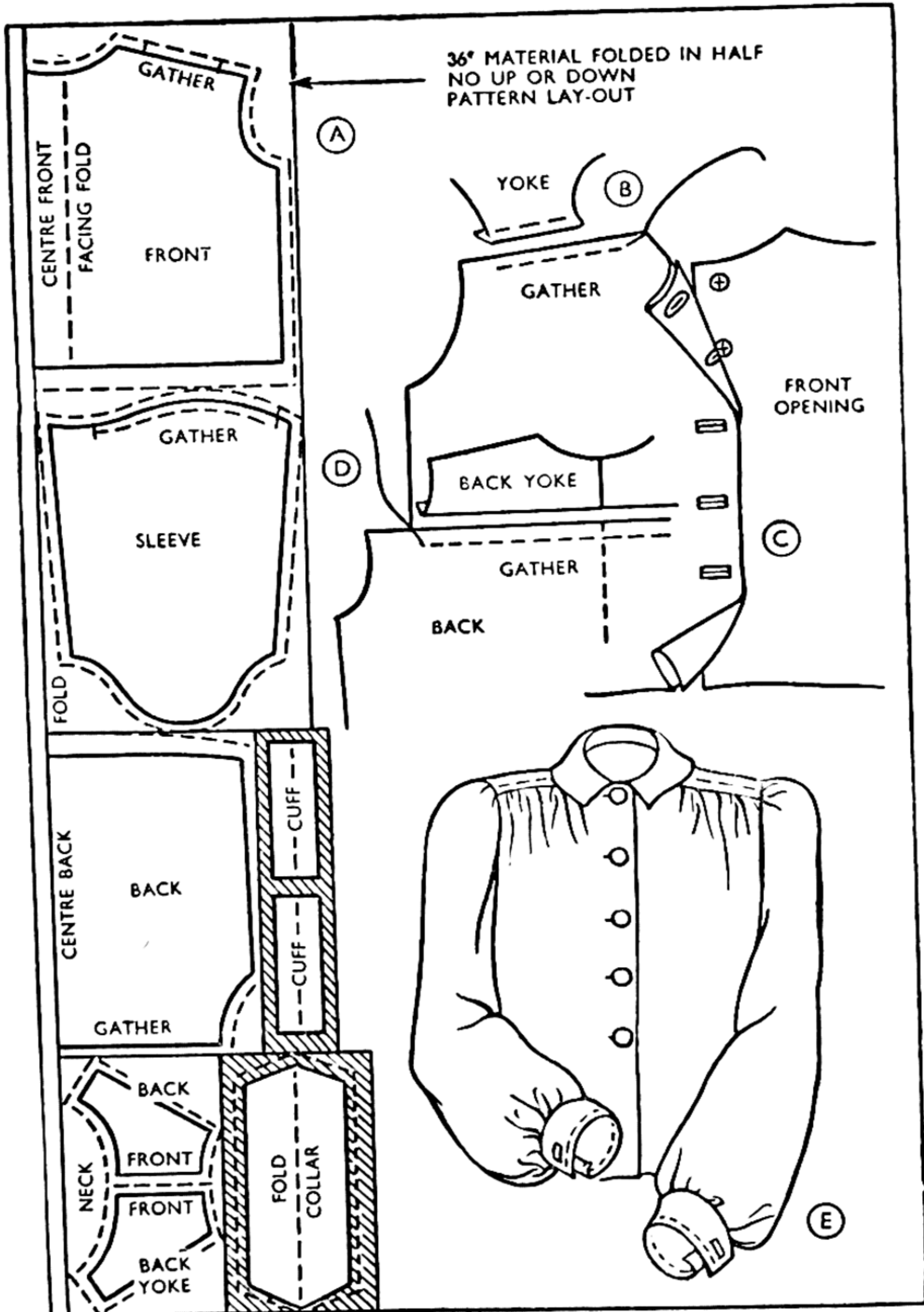
If a very fine washing blouse is being made, french seams may be used; these are described on page 107.

THE COLLAR

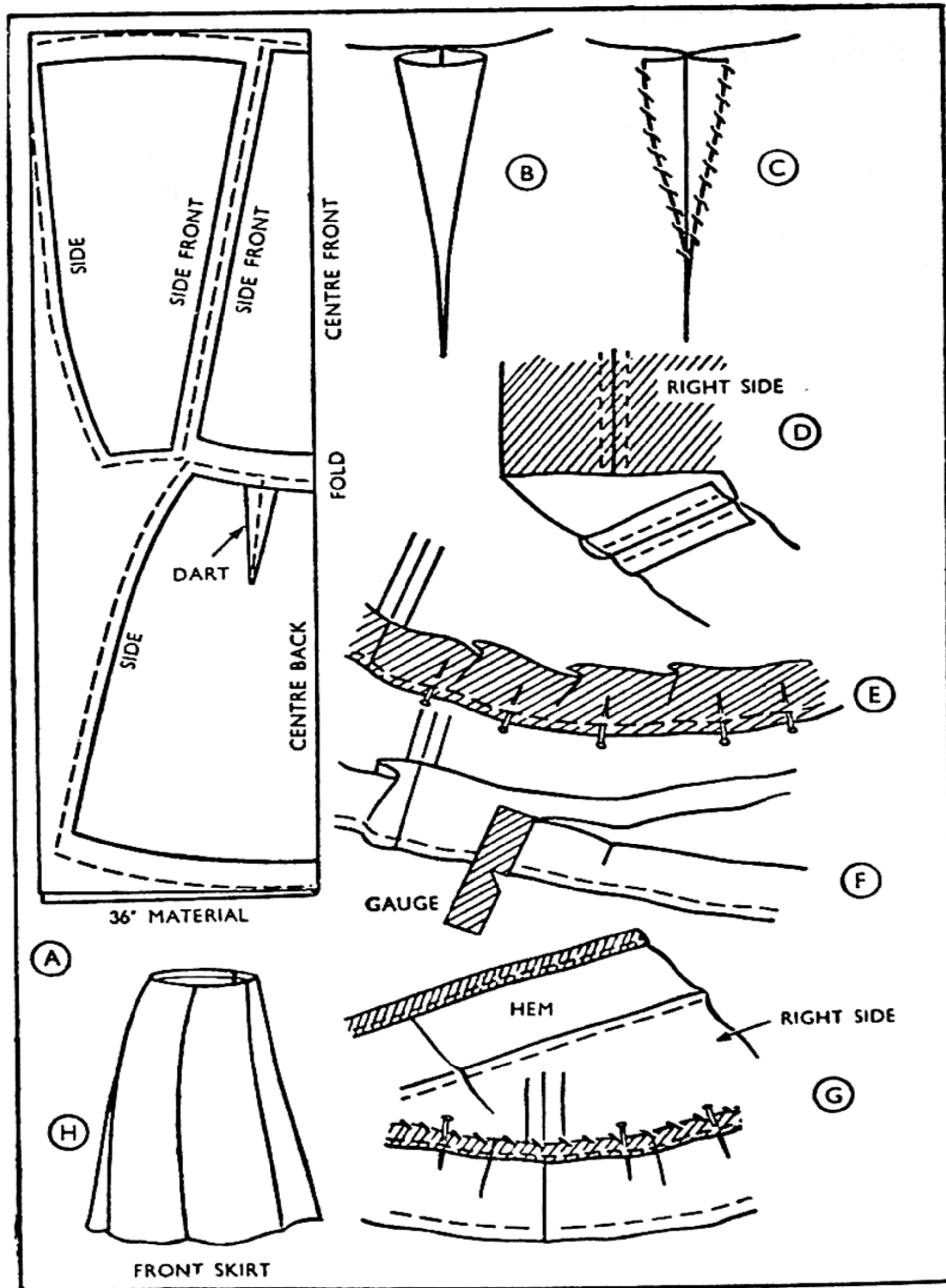
Most blouses of this type have collars. If no collar is required, the neck may be bound, as page 115. Or it may be turned in and faced with the yoke lining which is slip stitched to the neck. The collar may be any shape, but a straight collar, page 131, is the most usual.

The collar shown here is absolutely straight with slanting ends [105]A; it may be lined or unlined.

Place the right sides of the collar together and, if there is an interlining, insert it between the two pieces of the collar. Clip the corners on a pointed collar, nick the curves on a round collar, trim the edges as narrow as possible and turn right side out and press. Pin the centre back of the collar to the centre back of the blouse and tack them together towards the fronts. Fit the blouse and fasten the fronts to make sure the collar is equally balanced on both sides. Stitch the collar to the yoke of the blouse and slip stitch the yoke lining over the raw edges to neaten. Finish the fronts, where there is no yoke or facing, with a narrow crossway binding.



[105] Pattern of a simple blouse, E., showing the layout of the pattern pieces on the material, A., and the fitting of the main parts, B., C. and D.



[106] Pattern, A., of a plainly fitting skirt, H., with a centre front panel and a plain back, showing the methods of making hems, E., F., G., and making and finishing darts, B. and C.

THE SLEEVES

The cuff of the sleeve must be attached before setting in the armhole. Having decided upon the type of cuff, the one suggested is absolutely straight [105]A and E, finish off the bottom of the sleeves. This may be done in a number of ways, as described on page 148, but remember that the sleeve opening is made first, before the cuff is attached.

Setting in the Sleeve. Gather top of sleeve on fitting line, draw up gathers to fit the head of the armhole and pin the rest of the sleeve into place, as described on page 151. If the pattern is one where the underarm seam should meet the sleeve seam, make sure they match exactly. Tack in the sleeves and fit on the blouse to make sure that the hang of the sleeves is correct, then stitch them into the armholes. Shrink out any fullness not required on the top of the armhole and over-cast or bind the raw edges.

The blouse is now complete, except for surface trimmings or patch pockets. Give the garment a final pressing.

MAKING A SKIRT

This is a simple garment to make. The design described has a central front panel and a plain back [106]H. Darts are made at the waist to give a good fitting line. Any medium weight, firmly woven tweed or plain woollen is suitable for this type of skirt.

Cutting. Place all the pattern pieces on the material [106]A. If the cloth has no nap, the front panels may be dovetailed. Make sure that the straight of the pattern, the centre of the panels, is exactly right on the grain of the fabric. Allow sufficient turnings for fraying, pin and cut out each piece and mark darts and fitting lines in chalk.

Tacking. Tailor tack round each piece of pattern on the chalk lines, page 93. Cut through these, open out the pattern and run a tacking thread down the centre front and centre back of the skirt. Pin the side fronts to the centre panel, right sides together. Tack from the waist to the hem, matching the fitting lines exactly, and making small stitches over the hips. Attach all the panels in the same way, leaving a placket about 10 ins. long on the left-hand side for the opening. Tack up the darts at the back waist.

Fitting. Turn the skirt right side out. Make sure that all seams hang straight from the waist to the hem and do not slope to the front or the back. Make the skirt to fit easily; if it is too tight the material will not wear well. Make any alterations necessary.

Re-mark the fitting lines and tack the seams ready for sewing.

Stitching. Stitch all darts and seams sewing from waist to hem, except the placket opening, and press them. Trim the seams and, according to the kind of material used, overcast or bind them, page 111. To make the seams more decorative, a line of stitching may be made on both sides of the seam, on the right side [106]D. Press open the darts and overcast the edges if the material is thick, C; if it is thin, they may be pressed flat like a pleat, B, see also page 103.

The Placket. This is made next and directions for it are given on page 119. A zip fastener may be used to give an edge to edge fastening, as described on page 162.

The Waist. The waist may be finished with a petersham belting, which does not show on the outside of the skirt, or it may have a belt attached. Instructions for either of these methods are given on page 120.

Having made the placket and attached the petersham, sew on hooks and eyes and press-fasteners, page 162.

The Hem. Run a tacking thread round the fitting line of the hem, turn up the edge of this line and tack $\frac{1}{2}$ in. up from the fold and press [106] E. Fit the skirt to make sure that it is quite level and adjust where necessary to dispose of unevenness.

Measure the width with a cardboard gauge to make sure that it is even all round when turning up the hem, which should be about 2 to 3 ins. [106] F. Tack and then machine stitch Paris binding to the edge of the hem; it should be absolutely flat.

Lay the hem flat on a table and, if it flutes at all, take out the extra fullness in small pleats or darts. Tack the upper edge of the binding to the skirt and loosely hem it down [106]G. There are other methods of finishing a hem, described on page 152; the method chosen should be suitable for the material used, but the method given is adaptable for most skirt hems.

Give the whole skirt a final press.

MAKING A SIMPLE COAT

These instructions apply to the making of any simple pattern.

Cutting Out. Instructions for this will be given with the pattern if it is a bought one, and should be carefully followed. If the pattern is an original one the instructions on page 84 should be followed. Mark the waist-line, centre-front, and position of the pockets.

Putting Together. Tack the pieces together and fit. Make sure that the neck and shoulders lie perfectly flat. Mark the armhole curves, the fronts and the set of lapel.

Machine stitch the darts on the shoulder, cut open and press them perfectly flat.

Machine stitch the side seams and press thoroughly. If the facings are cut on to the coat, turn them back on to the wrong side and tack in position.

Rough hem the raw edges of facing on to coat.

If the facings are cut separately, place the right side of the facing to the right side of the coat, easing them slightly at the lapel, especially at the corners. Machine stitch and press the seam open flat. Turn over by the seam, keeping the facing slightly beyond the edge of coat. Tack into position and rough hem the raw edge of facing on to the coat.

If a tailored finish is required canvas is inserted between the coat and the facing. This is not generally used unless the garment is made in a heavy or loosely woven material.

Canvas Interlining. The fronts should be fitted and the set of lapel must be marked.

Shrink the canvas thoroughly.

The canvas is cut on the bias to the pattern of coat fronts, it should extend for $1\frac{1}{2}$ ins. along the shoulder and reach below the bust line.

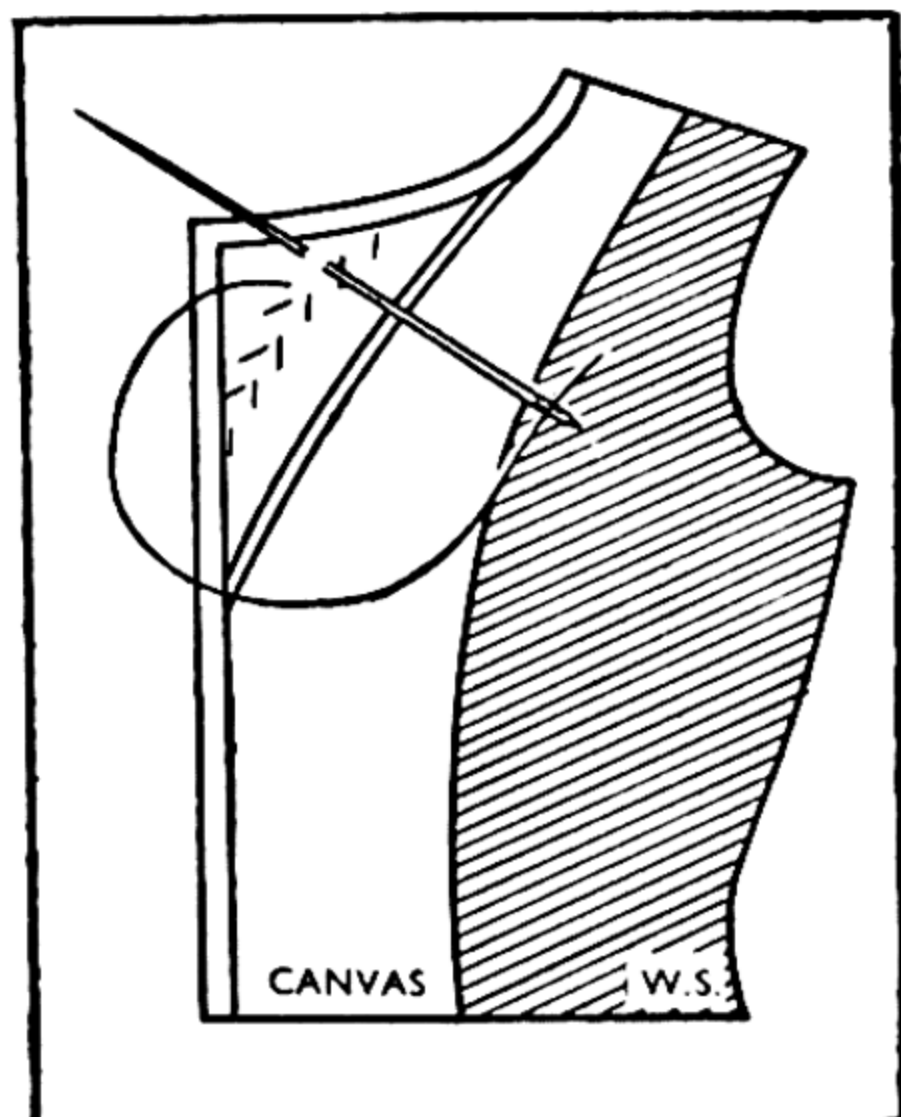
Place the front edge of canvas $\frac{1}{8}$ in. from the fitting line of coat and tack well so that it lies perfectly flat. Keep the lapel almost free from tacking stitches. The tacking should be made on the right side in one direction only—from neck to bottom edge.

Mark with tacking stitches, through the canvas, the "break" of the lapel. Pin a straight cut strip of linen along the break of the lapel, slightly straining the linen.

Pad stitch the lapel, beginning at the break and working to the outer edge [107].

Pad Stitch. Make rows of diagonal stitches, about $\frac{1}{2}$ in. long, inserting the needle from right to left in a horizontal direction, lifting a small stitch of about $\frac{1}{8}$ in. Repeat this movement in a straight line from lapel edge to neck. Do not turn the lapel, but work the same stitch in the reverse direction. The stitch is really a tiny basting stitch and the two rows form a V shape; [107] shows the lapel being pad stitched.

Trim the front edge of canvas to $\frac{1}{4}$ in. from the front fitting line.



[107] Pad stitch canvas to coat lapels.

Tack a 1 in. strip of linen down the edge of fronts and rough hem to the canvas. This is done to avoid machine stitching the canvas in with fronts and facing, thus reducing the bulk at seam; it also softens the edge.

Tack the facings to the fronts with right sides together. Ease the facing to the lapel in length and width, especially at the corners. Keep from waist to bottom edge perfectly flat. Machine stitch exactly by the fitting line. Trim the edges and turn right side out. Tack along the seam, and also 1 in. from the edge. Turn the lapel back into position and also tack the break.

Pockets. These may be any shape to suit the design. They should be made as described on page 122.

Sleeves. The two-piece sleeve described on page 145 is most generally used for coats, but other styles may be used.

COAT COLLAR

The pattern for this collar is cut as described on page 50.

Interlining. Place the pattern with the centre-back on the cross of the canvas [108]A. Cut by the pattern lines, leaving $\frac{1}{4}$ in. at centre-back for turnings. Join the seam, and fit. Mark the break, that is, the turn-over at the neck.

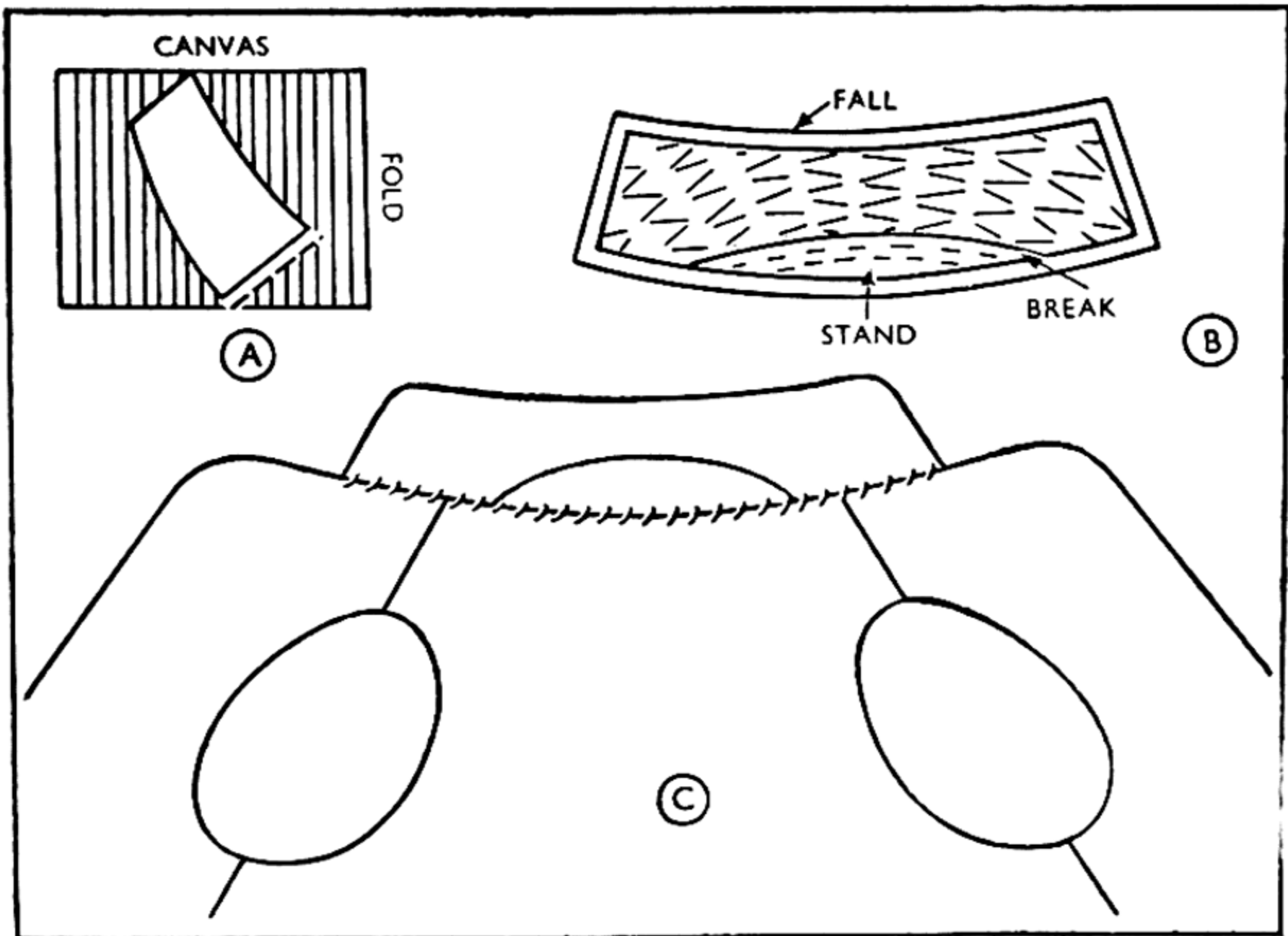
Under Collar. Cut the under collar from the material in exactly the same way as the canvas, but allowing $\frac{1}{4}$ in. turnings all round.

Machine stitch the centre-back seam and press it perfectly flat. Place the seams of the interlining and the under collar together and tack. Make a line of run and back stitch along the break. Machine stitch the "stand" in rows which follow the line of the neck, they should be $\frac{1}{8}$ in. apart. Pad stitch the "fall" [108]B. Rough hem the neck turnings of under collar over canvas. Fold along break line and press into shape.

Top Collar. Cut this in one piece, welt way, with $\frac{1}{4}$ in. turnings all round.

Stretch the neck edge and the outer edge of the collar shape slightly. Place the right side of upper part to the material side of the under part, easing the top a little, especially at the corners. Machine stitch the two together along the back and ends. Trim the edges and cut the points off the corners. Turn the collar right side out and tack along the edge.

Fixing to Coat. The under part of the collar is placed to the coat first. Pin the centre-backs of under collar and coat together. Tack the collar in position, taking care to make the ends meet the fitting marks on the lapel; both sides should be exactly the same. Hem to the neck line of the coat, using a strong thread and keeping the stitches close together, as shown in [108]c.



[108] *A. The collar pattern placed on the canvas for cutting out. B. The canvas and the under part of the collar tacked together. C. The under part of the collar hemmed in position.*

Turn in the edge of upper collar, and tack so that the edge just meets the edge of the lapel. Slip stitch these edges together. At the centre back the collar should cover the neck turnings; it is neatly hemmed in position. Press firmly using a warm iron and damp cloth.

LINING COAT

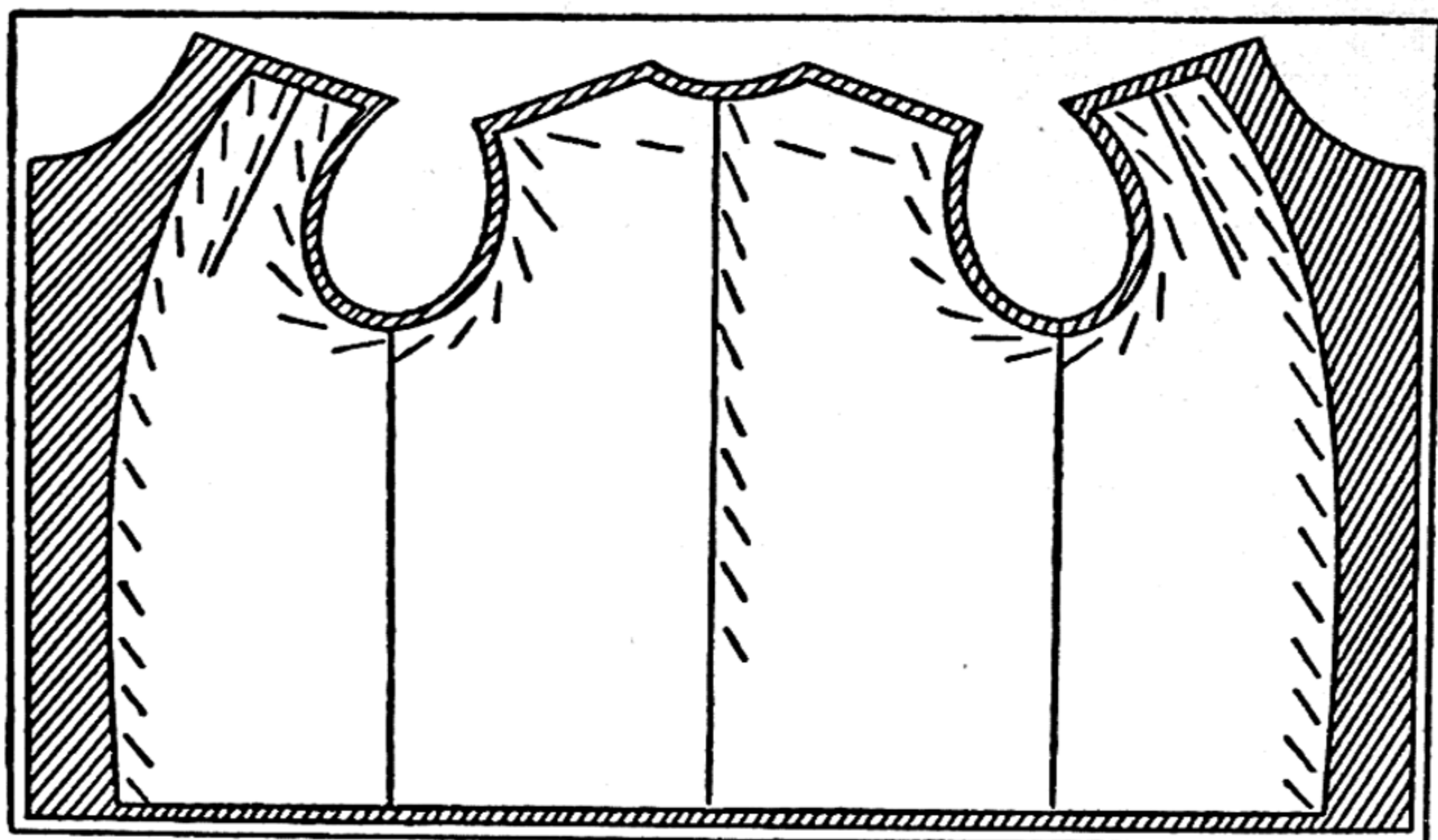
The lining of a coat should be eased into the garment [109] so that it will not cause puckering and misfit.

Always have a small pleat down the centre-back of lining, and a pleat on each front shoulder.

The lining finishes at the edge of front facing.

It is much easier to fix a lining into a coat before the shoulder seams are machined together. The garment can be laid flat on the table, which enables easier fixing.

Tack, machine stitch, and press open the side seams of the lining. Place the side seams of lining and the coat together, raw edges meeting, and sew with running. Make the pleat down the centre-back of lining and baste it almost to the foot of coat. Baste the lining and coat together



[109] *Lining tacked into a coat. It should be eased in before the shoulder seams are machined together, to avoid puckering.*

across the back and round the armholes. Make the pleats on the shoulders and baste.

Take care not to baste too near shoulder, there should be enough space to stitch and press the coat seam. Baste the lining over the edge of the front facings.

Join the shoulder seams of coat and press flat.

Lay front shoulder lining over the seam, and bring the back shoulder lining over it, turn in the edge and hem along the fold. The hem of the coat is rough hemmed in place. The lining may be turned in and hemmed 1 in. above the bottom of the coat, to the hem. Another method is to leave the lining free at the bottom edge, and neaten it with a narrow machine stitched hem.

Slip hem the lining to the facing down the fronts.

Sleeves. Place the wrong side of the lining and the sleeve together, with seams meeting. Take care that the lining and sleeve are for the same arm. Sew the two seams together with running. Turn lining side out and tack the two together, about 4 in. down from armhole. Hem the lining round the wrist, 1 in. above the edge of sleeve. Turn the sleeve right side out. Set in sleeves.

Press round the top of sleeve. See page 90.

The sleeve lining is now hemmed to the machine stitching of sleeve over the coat lining turnings.

A LAYETTE FOR A BABY

It is both interesting and economical to make the garments for a baby's layette; greater durability and longer wear will be obtained from the clothes, as they can be made sufficiently large to be adapted as the child grows bigger. When choosing the materials and styles for the garments, it is important to consider a number of details essential for the well-being of the child.

The chief aim is to provide warmth with light and roomy garments. The fewer clothes worn the better, from the health point of view. The days of smothering a child with layers of clothes and shawls have passed.

Baby clothes are not difficult to make, and, owing to the constant washing and ironing they require, they should be as simple as possible. Avoid bunched tucks and gathers which take a long time to dry and hours to iron. Ribbons, laces, frilling, and collars should be avoided, too, as they tickle the child and irritate the skin. All seams should be as flat as possible, as any lumpiness in them will irritate. If all the clothes are made to fasten at the back, they may all be put on and fastened at one time. Frequent turning over of the child should be avoided.

The first clothes should be made with ample room, or the child grows out of them in a fortnight and they are then of no further use. It is a waste of labour to make so many clothes which can be worn for such a short time. The night gowns and day dresses should be made of materials that boil easily, also they should be of the same weight and warmth. All materials chosen should have smoothness and non-irritating qualities. Often pure wool is too rough for the skin and a mixture of silk and wool is better, or pure silk may be used if the skin is very delicate. Colours should not be strong, as they swamp the small features and delicate complexions of most children; white, pale pinks or pale blues are always a good choice.

A list of articles needed in an adequate layette is given here; this includes some knitted garments, which may be made from instructions given in the Knitting chapter.

| <i>Garment</i> | <i>Number required</i> | <i>Suitable materials</i> | <i>Amount of material</i> |
|-------------------|------------------------|--|---------------------------|
| Vest with sleeves | 4 | Soft 2-ply wool, or silk and wool mixture | As instructions |
| Petticoats | 4 | { Baby flannel, nun's veiling, nainsook, cambric | 1½ yd. for each |
| Night gowns | 4 | | |

SIMPLE DRESSMAKING

| <i>Garment</i> | <i>Number required</i> | <i>Suitable materials</i> | <i>Amount of material</i> |
|------------------------|------------------------|-------------------------------|---------------------------|
| Day gowns | 4 | Silk, cotton or flannel | 1½ yd. for each |
| Matinée coats | 4 | Flannel, nun's veiling, silk | ¾ yd. for each |
| Pilches | 4 | Knitted, flannel or towelling | ¾ yd. for each |
| Napkins, <i>dozen</i> | 3 | Soft, absorbent cotton | 1 yd. square |
| Shawls | 2 | Scotch fingering, 2-ply wool | } As instructions |
| Bootees, <i>pairs</i> | 3 | Scotch fingering, 3-ply | |
| Bonnets | 2 | Wool, silk or cotton | ¼ yd. for each |
| Woollen coats | 3 | Soft wool, 3-ply | } As instructions |
| Leggings, <i>pairs</i> | 2 | Soft wool, 3-ply | |
| Mittens, <i>pairs</i> | 3 | Scotch fingering, 4-ply | |

Embroidery on the layette should be very simple. Scalloped edges make a change from hems and are strong; feather stitch, herringbone, and stem stitch are attractive on bound edges, tucks and hems. If motifs are used, designs should be simple or they will smother the child.

PETTICOAT

A plain petticoat in a woollen material, which may have embroidered decoration on the hem or round the armholes and neck, to make it really attractive, is always useful [110]A.

The following simple directions for cutting out and making up are easy to follow.

Materials. 1½ yd. fine flannel, 1 card silk bias binding; washing ribbon, ¼ in. wide; embroidery thread.

The Pattern. Cut a piece of paper 22 ins. long and 20 ins. wide. Fold it in two so it measures 22 by 10 ins. Fold it three times across into eight divisions, then in two lengthwise into four divisions [110]B.

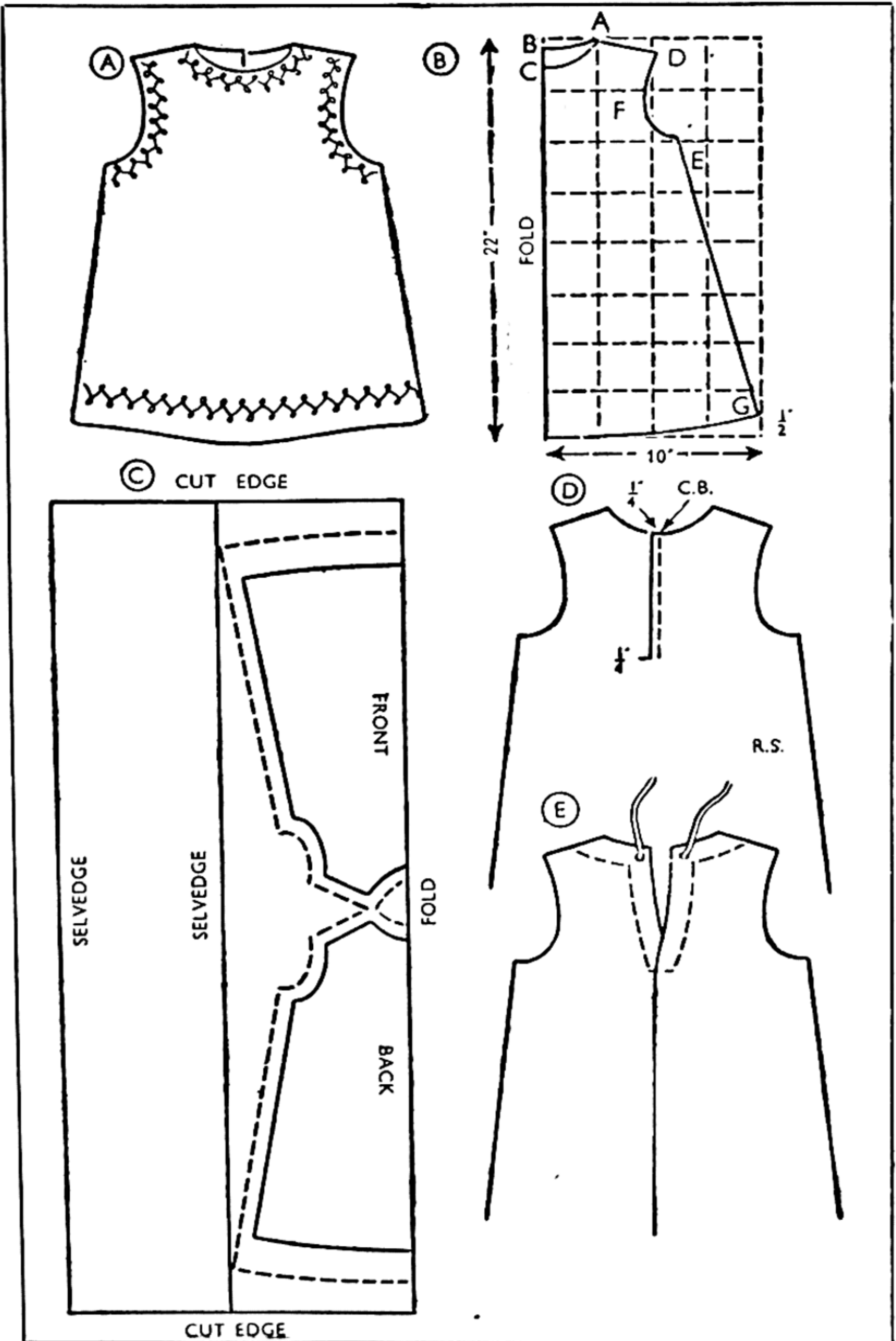
Keep the paper folded in two along the first fold, with this to the left-hand side draw the pattern as follows:

A = 1 division across the top from the fold. B = 1 in. down from the top on the fold. AB = back neck curve.

C = 2 ins. down from the top on the fold. AC = front neck curve.

D = two divisions across the top from the fold and 1 in. down.

AD = shoulder line.



[110] A baby's petticoat, showing the method of cutting out and making up.

E=two divisions down from the top on the fold, two and a half divisions in and $\frac{1}{2}$ in. up.

F=two divisions across the top from the fold, one division down, and $\frac{1}{2}$ in. in. Curve from D through F to E for armhole curve.

G= $\frac{1}{2}$ in. up from the lower right-hand corner. Join EG.

Draw the curve for lower edge, raising the side $\frac{1}{2}$ in. from bottom edge.

Cut along the fold to make the half-front and half-back. The neck curves are cut separately for the front and back.

Cutting Out. Fold the material parallel with the selvedge just sufficient to take the width of the pattern. Place the centre-front and centre-back to the fold of the material [110]c. Allow $1\frac{1}{2}$ in. turnings at the bottom edge and $\frac{1}{2}$ in. on all other edges.

Making-up. Place the right sides of back and front together, with the edges of side and shoulder seams meeting. Machine stitch, or run and back stitch $\frac{3}{8}$ in. from the edge. Separate the edges and herringbone stitch along the seam on the right side.

Armholes and Hem. If the bottom edge and armhole are to be scalloped they are worked at this stage, see page 202.

Another finish is to make a $1\frac{1}{2}$ in. hem at the bottom edge and $\frac{1}{4}$ in. hem at the armholes; these are sewn with herringbone stitch on the wrong side and finished with feather stitch on the right side, page 195.

Opening. Make a cut $\frac{1}{4}$ in. to the left of the centre back, cutting straight by a thread for 9 ins. Snick $\frac{1}{4}$ in. to the left at the bottom of the opening [110]d. Make $\frac{1}{4}$ in. hem on the left side and a $\frac{1}{2}$ in. hem on the right. Herringbone stitch both hems on the wrong side. Fold right hem over so that the edge just covers the hem on the left. Tack in position, and back stitch across the end of opening. Finish the wrong side with a piece of binding. A pleat is formed at the end of the opening.

Neck. Place a piece of bias binding with right side to right side of neck curve and edges meeting. Run and back stitch $\frac{1}{8}$ in. from the edge. Turn the binding right over to the wrong side, keeping the seam to the edge of the neck curve. Tack down, and hem to the petticoat. This forms a casing through which a draw-string of ribbon or fine tape is inserted. Make an eyelet, page 209, on the under side of the opening, $\frac{1}{8}$ in. in from the top edge [110]e.

The draw-string may be omitted and the neck left plain and finished with feather stitch [110]a.

Cotton Petticoat. A petticoat made of cotton material has french seams, the bottom edge is hemmed or machine stitched, with a line of stitchery worked on the right side. Make a continuous opening, 9 to 10 ins. long, page 113.

The neck and armholes may be finished with binding.

NIGHTGOWN

The magyar shape is by far the best for first clothes [111]B. It is easily made, and is more comfortable for baby to wear than designs with set-in sleeves, which are inclined to be too tight round the armholes.

Materials. $1\frac{3}{4}$ yd. flannel; card silk bias binding; washing ribbon, $\frac{1}{2}$ in. wide; embroidery thread.

The Pattern. Cut a piece of paper, 27 ins. long and 24 ins. wide.

Fold this in two so that it measures 27 ins. long and 12 ins. wide.

Fold in three across to give eight divisions, and in two lengthwise to give four divisions [111]C.

Keep the paper folded in two along the original fold, which is kept to the left-hand side.

A = one division across the top from the fold.

B = 1 in. down from the top on the fold. AB = back neck.

C = 2 ins. down from the top on the fold. AC = front neck.

D = one and a half divisions down from the top on the cut edges.

E = two divisions down from the top on the cut edges and one and a half divisions in. Curve DE for sleeve curve.

G = $\frac{1}{2}$ in. up from the lower right-hand corner. Join EG. Curve $\frac{1}{2}$ in. off the bottom edge.

H = two and a half divisions down from the top on the fold and J is two and a half divisions in. HJ is the line to cut along for the day gown yoke.

Cut along the fold to make a half-back, and half-front. The back neck should be cut separately from the front neck.

Cutting Out. Fold the material double selvedge way and place the centre-front and the centre-back to the fold of material with the shoulder lines meeting [111]A. Allow a 2 in. turning at the bottom edge and $\frac{1}{2}$ in. on all other edges. The sleeve may be made longer if desired by leaving a 1 to 2 in. turning.

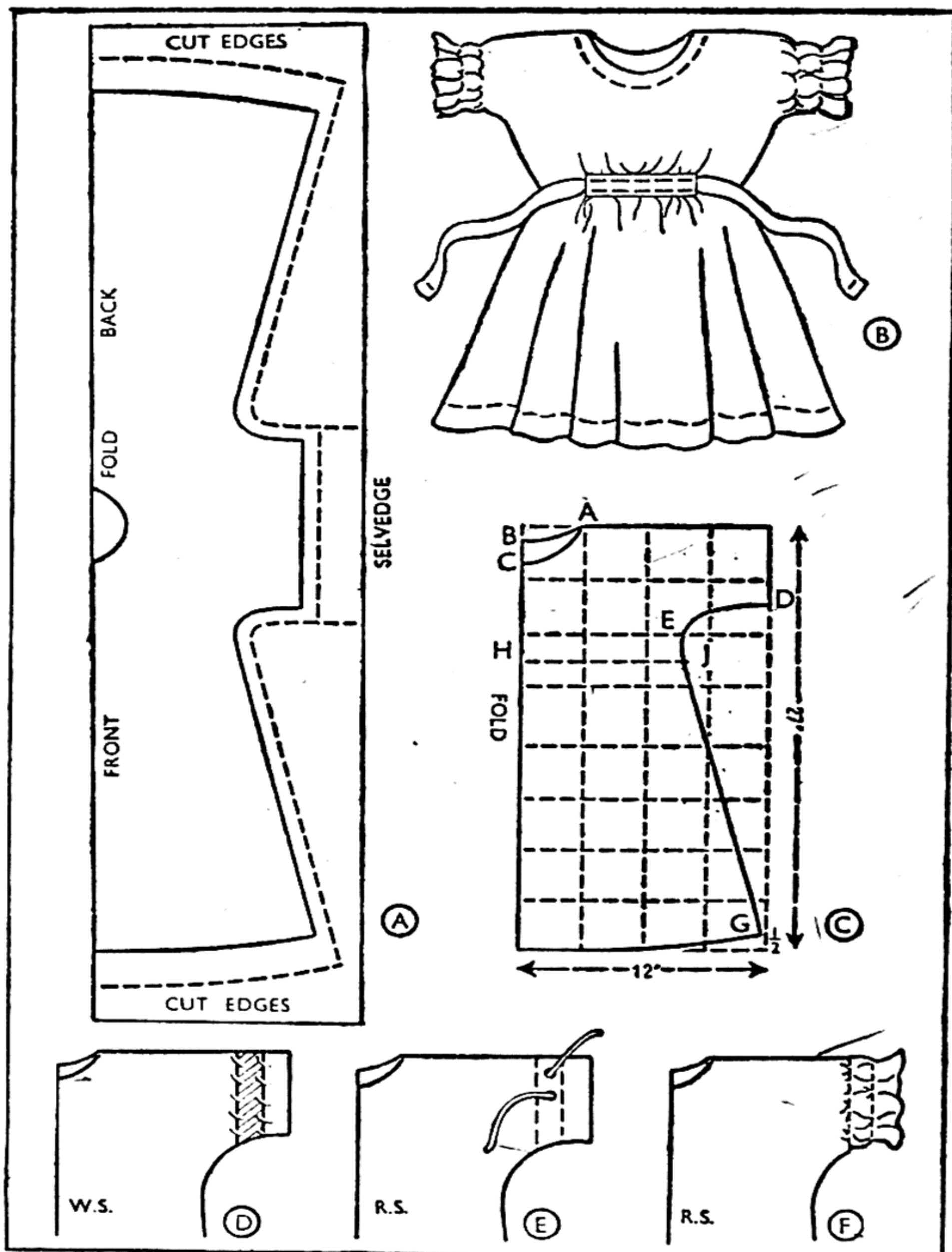
Making-up. Join the side seams, make back opening and finish the neck in the same manner as described for the petticoat.

Sleeve. Make $\frac{1}{4}$ in. hem at the bottom edge of the sleeve, and on the right side work a row of feather stitch.

Make a caser round the wrist. Place a strip of binding on the wrong side of the sleeve about $1\frac{1}{2}$ ins. up from the edge and hem or machine stitch along both edges [111]D.

Two eyelet holes, page 209, are made on the right side of the caser about $\frac{1}{2}$ in. apart and at the top of the sleeve, E. Run a piece of ribbon through the caser and tie in a bow, F.

The neck is finished as described for the petticoat.



[111] *B. A magyar-shaped nightgown. C. Shows the pattern draft. A. The pattern placed on the material. D., E., and F. Show the three stages in making a caser at the sleeve edge in which ribbon is inserted to draw it up.*

Finish the bottom edge by turning up a $1\frac{1}{2}$ in. hem; this is sewn with herringbone stitch on the wrong side. On the right side a row of feather stitch is worked.

Sash. If desired, a band and sash may be fixed at the waist. Measure 6 ins. down from the neck at the centre front; make two rows of gathers, 1 in. apart and 8 ins. wide, across the waist.

Cut a strip of material, 6 ins. long and 2 ins. wide. Turn under $\frac{1}{4}$ in. on the four sides, and place this on the right side of the gown over the gathers—a strip of insertion may be used for a more decorative finish. Machine stitch along both sides of the band, leaving the ends open for the sash. Cut two lengths for the sash, 24 ins. long and $2\frac{1}{2}$ to 3 ins. wide. Make a narrow hem along both sides and 1 in. hem at one end. Insert the unfinished ends of the sash into each side of the band. Sew neatly and firmly [111]B.

Scalloping may be used for finishing the wrists, neck and hem.

NIGHTGOWN WITH TUCKS ON THE SHOULDER

This is made from the same pattern as the other nightgown, but extra material is allowed for the tucks which can be let out to allow for growing [112].

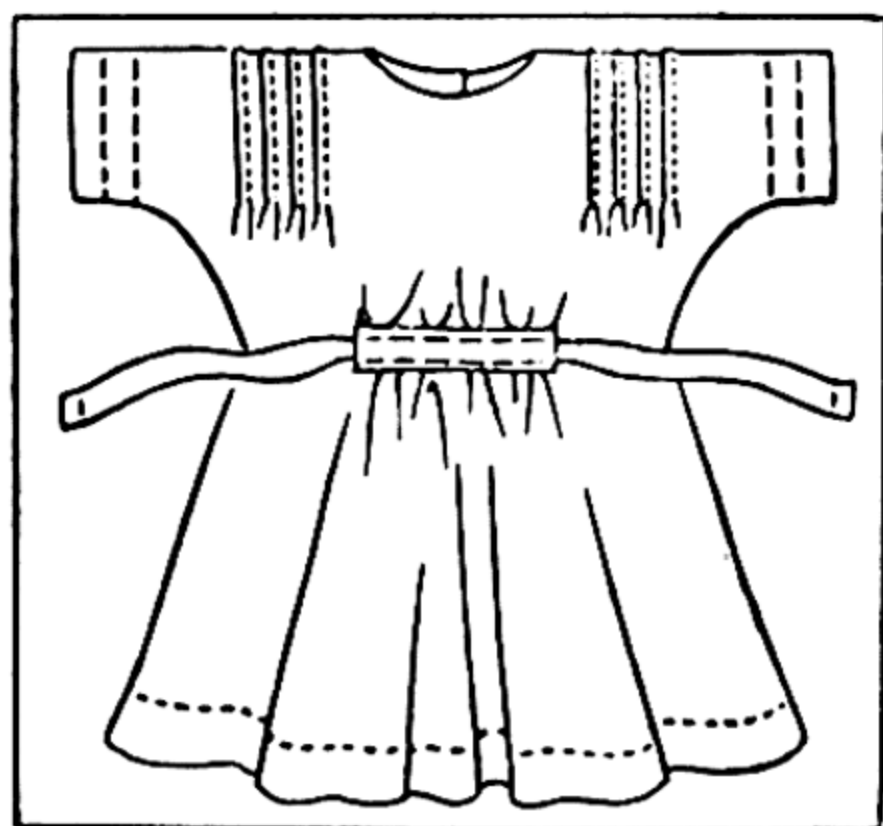
Cutting Out. Place the centre front and back of pattern to the fold of material with shoulders meeting. Mark the neck line, then move the pattern 2 ins. away from the fold of the material [113]. Pin carefully in position, then mark a 2 in. turning at the bottom edge, and $\frac{1}{2}$ in. at the side seams.

Mark the position of the tucks, making four, 1 in. apart and 6 ins. long, with the shoulder line at the halfway mark.

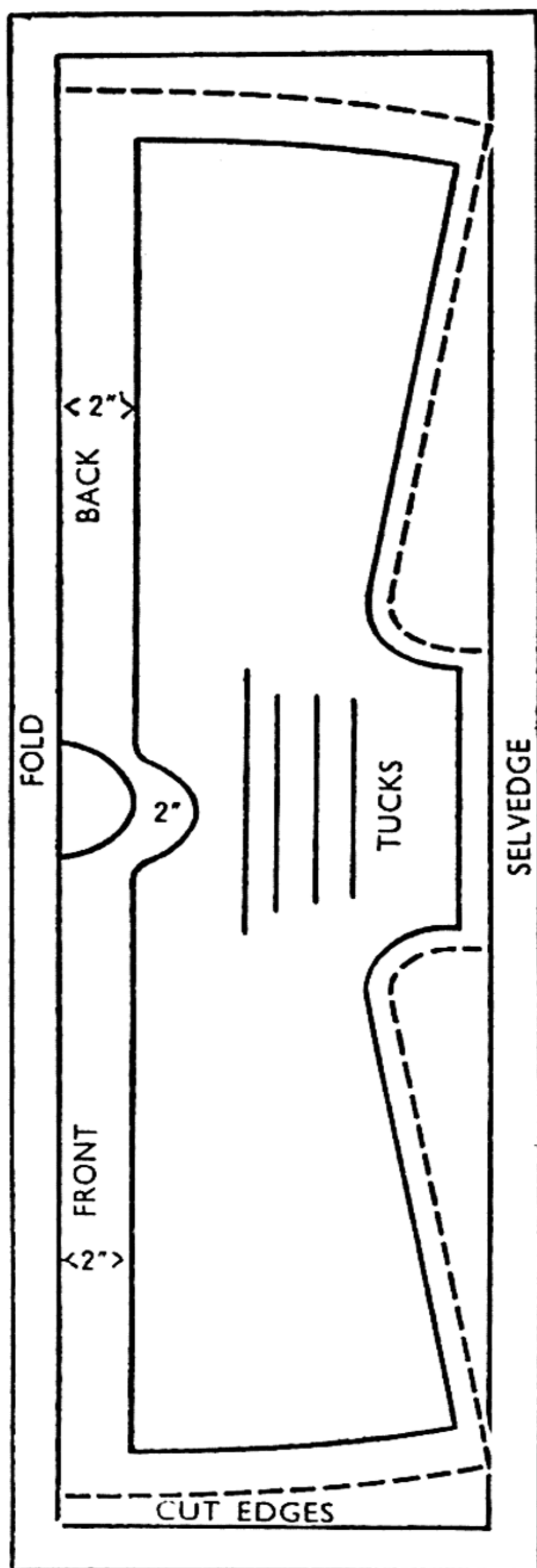
Making-up. Make the tucks on the shoulder first, as described on page 101, then proceed to make up the nightgown in the same manner as already described.

DAYGOWN

A daygown may be made from the nightgown pattern in exactly the same way, if woollen or cotton materials are used. The following style [114]B is more suitable for the finer materials, such



[112] Nightgown with groups of tucks on the shoulders.



[113] Nightgown pattern placed on the material.

as nainsook, cambric or jap silk.

Materials. $1\frac{3}{4}$ yd. material; washing ribbon, $\frac{1}{4}$ in. wide; narrow lace edging.

Cutting Out. The skirt requires two pieces of material 20 ins. long and 24 ins. wide [114]c.

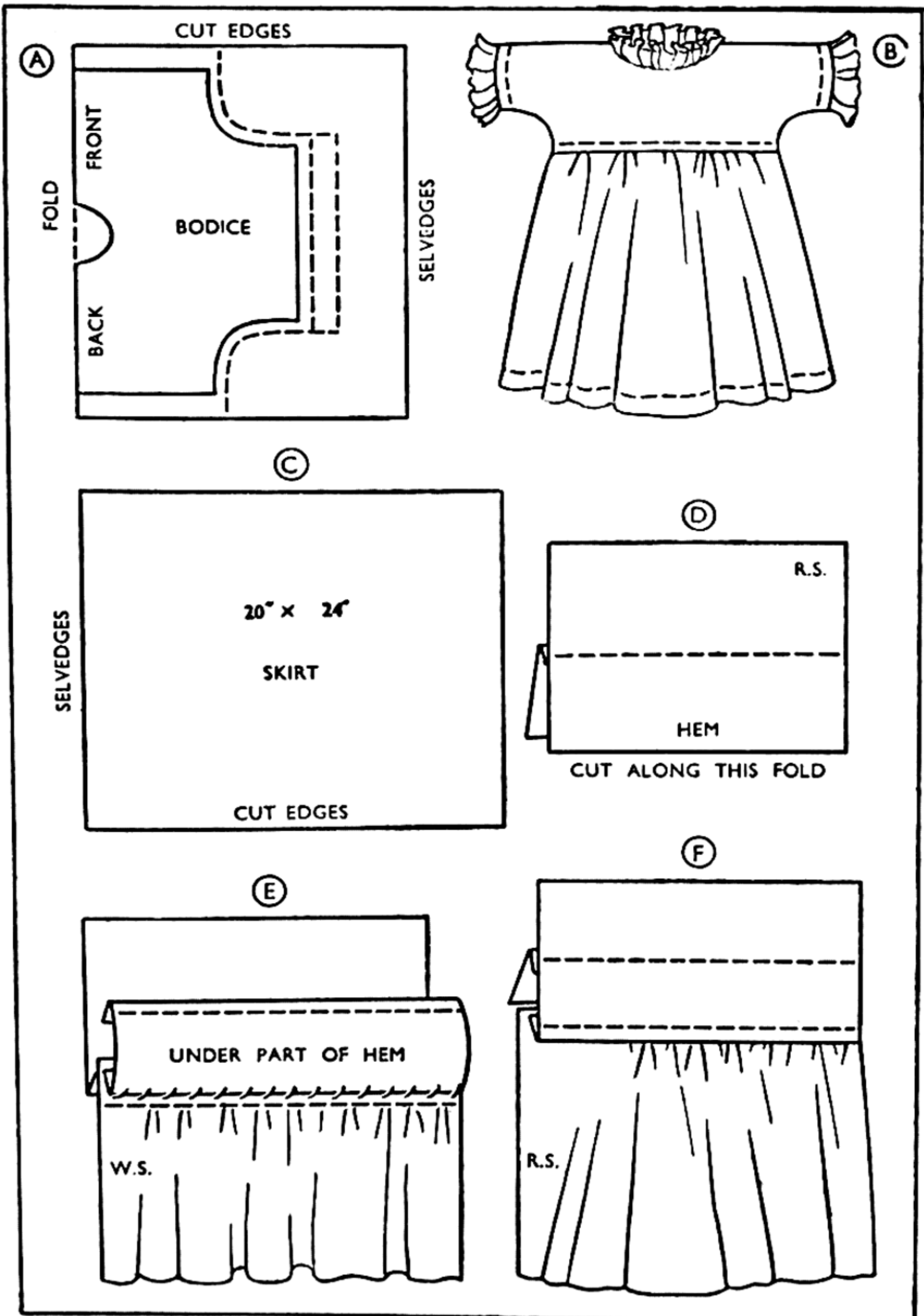
Top. This is cut from the top of the magyar-nightgown shape. Cut along the dotted line HJ as shown on [111]c.

Bodice. Fold the material double selvedge way and place the centre front and back to the fold of the material with the shoulder lines meeting. Allow 1 in. turning at the front and back waist, $\frac{1}{2}$ in. at the sides and $\frac{1}{2}$ to 2 ins. on the sleeves [114]A.

Making-up. Attach the skirt to the bodice before joining the side and shoulder seams. Gather or tuck the front and back of skirt at the waist. Two rows of gathering should be made, $\frac{1}{8}$ in. apart. Draw up the gathering thread to fit the waist bodice.

Make and sew a $\frac{3}{4}$ in. hem across the waist of the front and back bodice. Cut along the fold of hem and separate the edges [114]D. Turn the under part of the hem back. Make $\frac{1}{4}$ in. turning on the wrong side on the upper edge of the hem and place it over the gathered edge of the skirt. Machine stitch along the edge [114]F.

Finish the wrong side by turning under the edge of the hem, which is then folded over the raw edges and hemmed just above the machine stitching [114]E. Join the side and sleeve seams with a french seam. Make a $1\frac{1}{2}$ in. hem at the bottom edge.



[114] A daygown pattern. A. and C. Show the method of cutting out. D., E. and F. Assembling the skirt and bodice together with gathers inserted in hem.

Neck. A continuous opening is made at the back neck. Method of working on page 113.

Finish the neck as described for petticoat, but use a cross-strip of the same material as the gown; a small frill may be added.

Cuff. The wrists may be finished as for the nightgown, but if a more decorative cuff is desired, make a group of five $\frac{1}{8}$ in. tucks lengthwise at the middle of the sleeve; beginning about 1 in. from the bottom edge, and making them about $2\frac{1}{2}$ ins. long.

For a best daygown made of silk or fine lawn, tucks, lace insertions and edgings with touches of hand embroidery are suitable trimmings.

MATINÉE COAT

Materials. $\frac{3}{4}$ yd. fine flannel; nun's veiling, or a heavy crêpe-de-chine; embroidery silk or cotton; 1 yd. of $\frac{1}{2}$ in. wide ribbon.

The Pattern. Cut a piece of paper, 24 ins. long and 12 ins. wide. Fold in two across to indicate the shoulder line.

Now fold in two across and lengthwise to give four divisions both ways. Keep the first fold to the top [115]1.

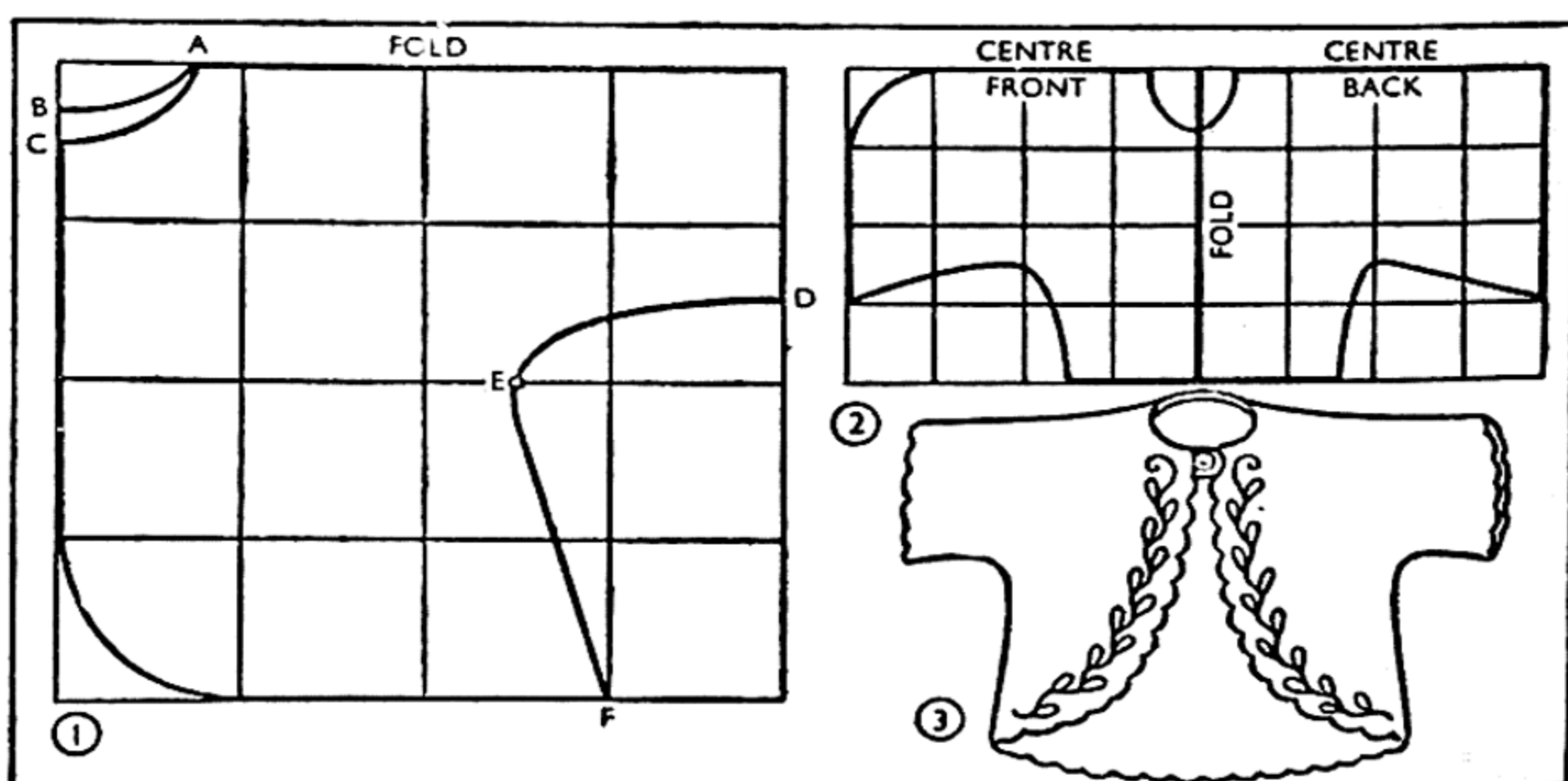
A = three-quarter division across the top of the fold.

B = 1 in. down from the top. AB = back neck.

C = 2 ins. down from the top. AC = front neck.

D = one and a half divisions down from the top right-hand corner.

E = two divisions down from the top right-hand corner, and one and a half divisions in.



[115] The draft for a matinée coat and the pattern placed on the material.



[116] *Babies' clothes should be simple, but roomy to allow for movement.*

F = one division in from the lower right-hand corner.

Curve from D to E. Rule a straight line from E to F. DEF = side seam and sleeve. Round off the front corner.

Cutting Out. Fold the material over selvedge way and place the centre-front and centre-back to the fold. Leave $\frac{1}{2}$ in. turnings all round [115]2.

Making-up. Join the side seams and herringbone stitch the raw edges. Make a narrow hem on the neck, wrists, fronts, and bottom edge, then blanket stitch them. If flannel is used, make a $\frac{1}{4}$ in. turning on the wrong side all round, then blanket stitch, taking care to make the stitches over the raw edge. For blanket stitch, see page 111.

Scalloped Edges. If the edges are to be scalloped [115]3, stamp the pattern on to the edges before joining up the side seams. Care must be taken, when doing this, to have the scallops matching at the seams.

For a knitted coat pattern, see the chapter on Knitting.

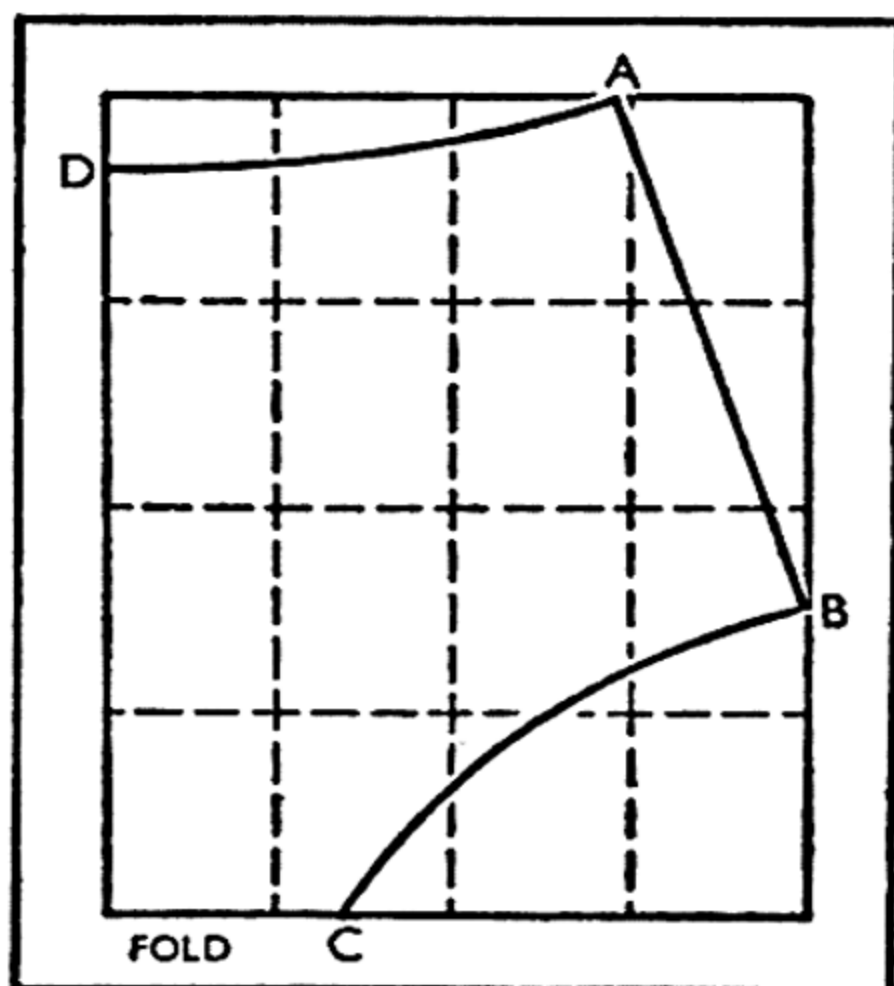
PILCH

Materials. $\frac{3}{4}$ yd. flannel or towelling will make two pairs.

Pattern. Cut a piece of paper, 24 ins. long and $8\frac{1}{2}$ ins. wide.

Fold in two across, making a rectangle 12 ins. long and 8 ins. wide.

Now fold in two across and lengthwise to give four divisions both ways [117]. Keep the first fold made to the bottom.



[117] A draft pattern for a baby's pilch which can be made in flannel or towelling.

A = one division in from the top right-hand corner.

B = one and a half divisions up from the lower right-hand corner.

C = two and a half divisions along the fold from the lower right-hand corner. BC = leg curve. AB = side seam.

D = 1 in. down from the top left-hand corner. Curve AD for waist line.

Cutting Out. Fold both selvedges over to the middle of the material. Place the centre-front and centre-back to the fold of the material. Allow 1 in. turning at the waist and $\frac{1}{2}$ in. turnings at the legs and side

seams; [118] shows the placing of the patterns.

Making-up. Join the side seams. Make a $\frac{3}{4}$ in. hem at the leg curves. Make a $\frac{1}{2}$ in. hem at the waist and run an elastic through it, see page 157.

Directions for a knitted pilch, bootees, and bonnets are given in the chapter on Knitting.

BONNETS

For the very small baby these should be of soft silk, cotton or fine woollen material and should be simple in design. They may be made from material left over from the daygowns or matinée coats.

Often a foundation is needed for the bonnet, which may be made of fine book muslin. An interlining of wadding or domette is sometimes added for extra warmth.

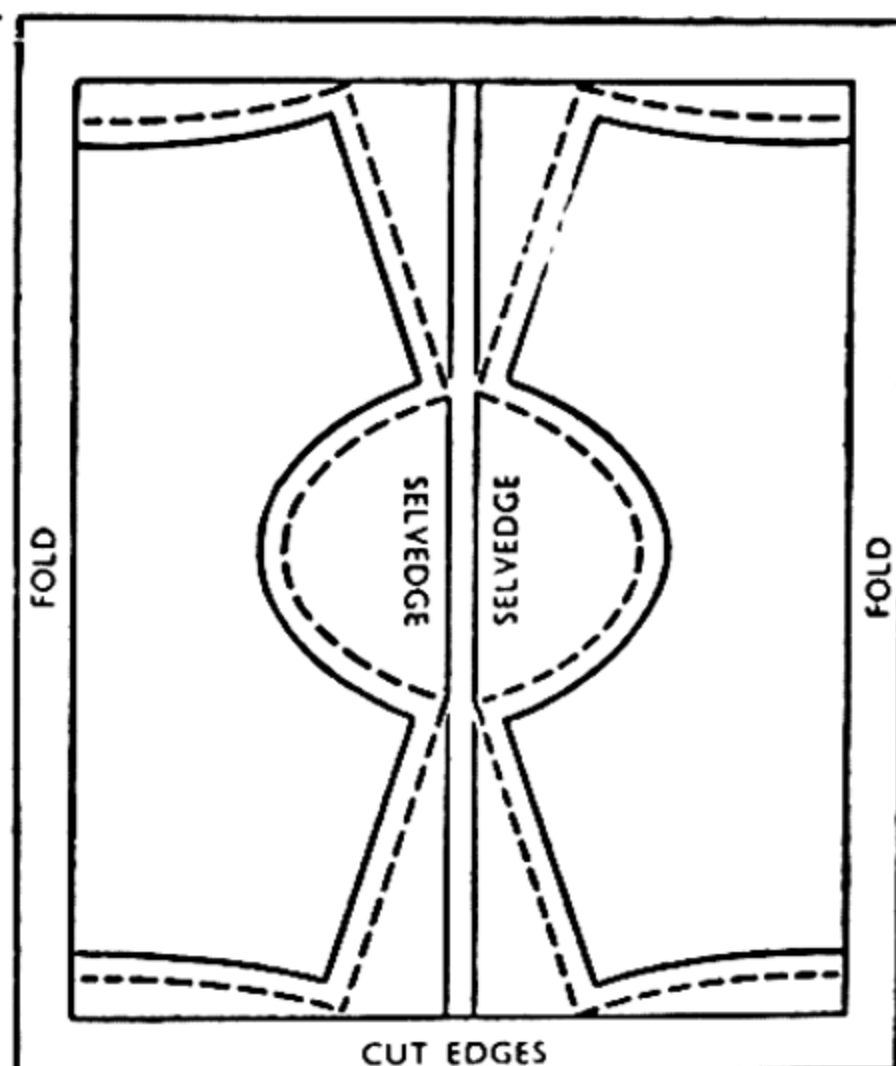
A lining is necessary to give firmness to the bonnet, unless muslin, piqué and all kinds of cotton are used.

There are two types of bonnet suitable for small children, they both fit closely to the head, thus eliminating draughts. They are the Dutch bonnet, which has the side band gathered or pleated into a circle at the back of the head [121]c and d, and is the best style for use in a layette; and the Puritan bonnet, which has the horseshoe-shaped crown [121]g and h, and is suitable for children over six months.

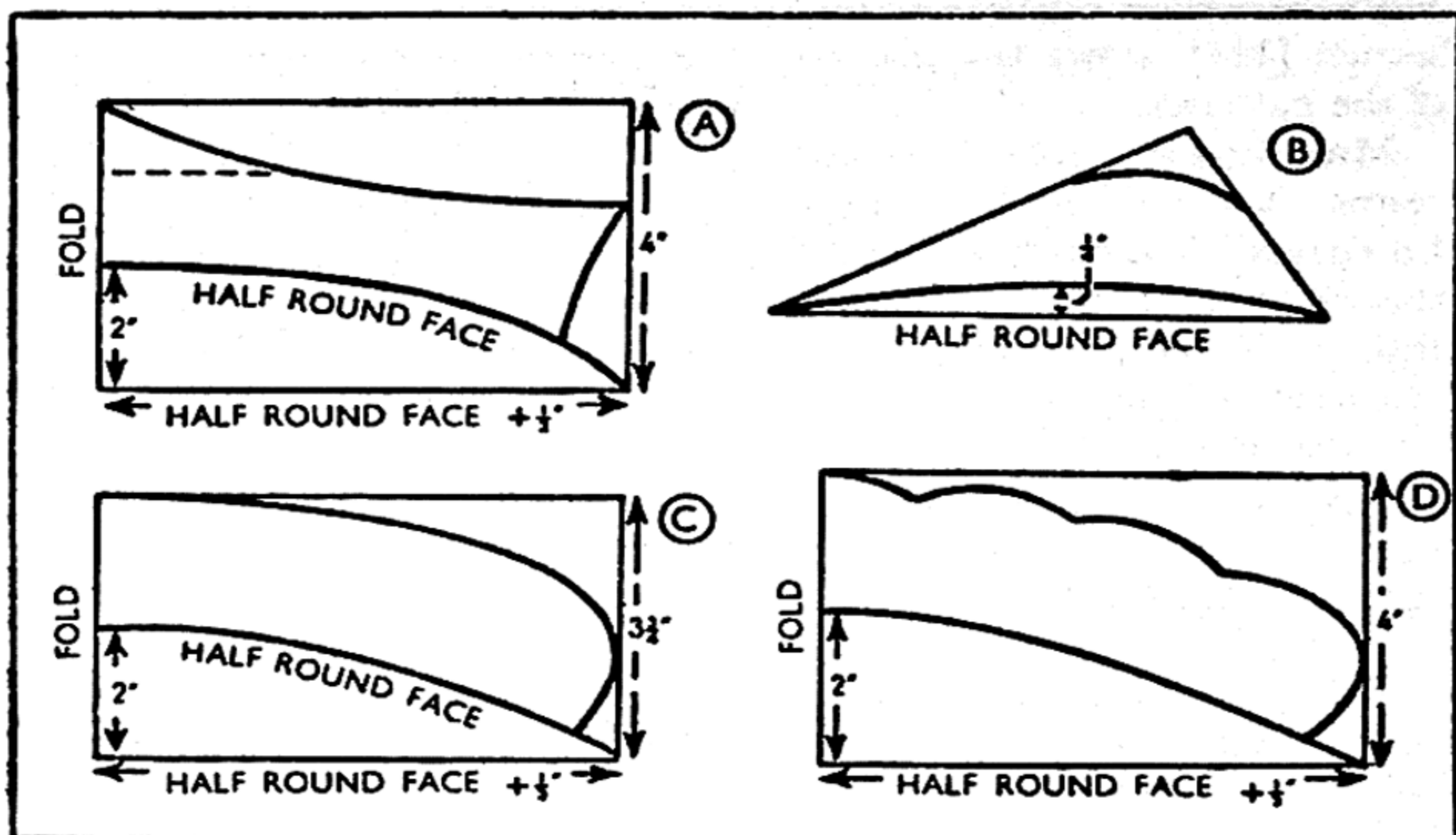
The turn back may be shaped in a number of ways. It can lie flat against the bonnet, or be a coronet style with raised edges, according to the amount of curve on the front edge. The turn back of a washing bonnet made in cotton material need not be faced, but the edge must be finished with binding or have worked on faced scallops. Self colour or a contrast can be used.

Materials. For bonnets without a turn-back facing, $\frac{1}{4}$ yd. is sufficient, but if the facing is used, $\frac{3}{8}$ yd. will be needed.

Cutting Out. The pattern may be placed down the selvedge way of the material or across as long as it is on the straight grain of the fabric. The foundation and the lining must be cut in the same way and $\frac{1}{4}$ in. turnings are allowed on each piece.



[118] The pattern of pilch placed on the fabric, which has the two selvedges folded to the centre.



[119] *Coronet patterns are planned in rectangular shapes with curved, C., scalloped, D., or pointed edges, A. and B. The patterns of four different popular shapes are shown here.*

THE CORONET PATTERN

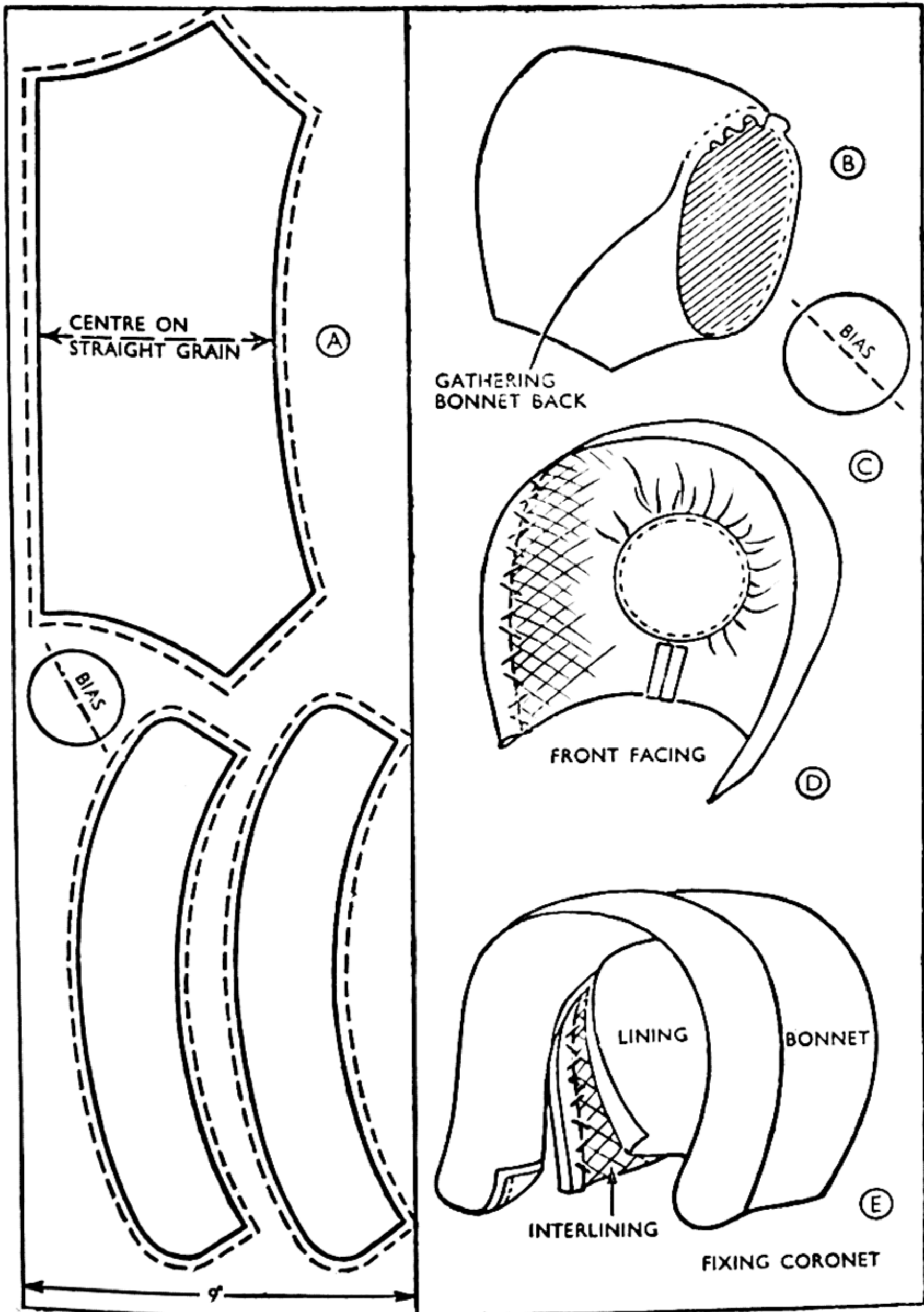
These are generally drawn in rectangle shapes about 4 ins. deep and half-face measurement; [119] shows how to draw four different shapes of coronet. The edges may be made curved as C and B, scalloped D, or pointed A.

First draw the curve for the round-face edge, starting at the bottom right-hand corner and finishing 2 ins. up from the bottom left-hand corner, centre of pattern, which is placed to a fold when cutting. Then draw the outer edge to shape required.

THE DUTCH BONNET

Measurements. Actual measurements of the child's head should be taken where possible. An average size for a girl of from nine to twelve months is: (a) round face, 13 to 14 ins.; (b) forehead to nape, 10 to 11 ins.; (c) round the back of neck, 9 to 10 ins. The measurements should be increased or decreased in proportion to the child's age.

The Pattern. Crown. First draw a rectangle—forehead to crown measurement by half-round face. Then draw a diagonal line across the bottom right-hand corner the back seam length. The end of this line should be 1 in. from right-hand line and $1\frac{1}{2}$ in. from bottom line, see



[120] Making a bonnet. A. Cutting the material ; note the placing of pattern on grain of fabric. B. The back of bonnet is gathered and fitted into crown, C. D. Front edge is turned under. E. Coronet inserted under lining.

[121]A. Join the ends to bottom line and right-hand line with a curve for neck edge and face line.

Back. Make a circle $2\frac{1}{2}$ ins. in diameter [121]B.

To Make. *The Bonnet.* The foundation may be made up separately, or the outer material may be tacked to the inner material and the two made up together. The first method is preferable if the outer material is to be fuller than the foundation.

Join the seams of the inner and outer bonnet and press open. Gather or pleat the back to fit the circle [120]B, which should be on the cross of the material at the centre back, c. The circle edge may be finished in various ways, piped, scalloped or with lace.

Turn the front edge of the bonnet over the foundation and catch stitch [120]D; or bind together with a narrow crossway strip. Make the lining up separately and slip stitch into the bonnet, concealing all turnings.

Coronet. If a turn back of double material is required, place the two right sides together, stitch round the edges and turn right side out. Tack the seam and press flat, then slip the raw edges in between the bonnet and lining, and sew [120]E, with stitches invisible on the right side. A single coronet is inserted in the same way, after the edges are neatened.

THE PURITAN BONNET

This is really for an older child, but is a good pattern for a six months' baby and is therefore included in the layette instructions.

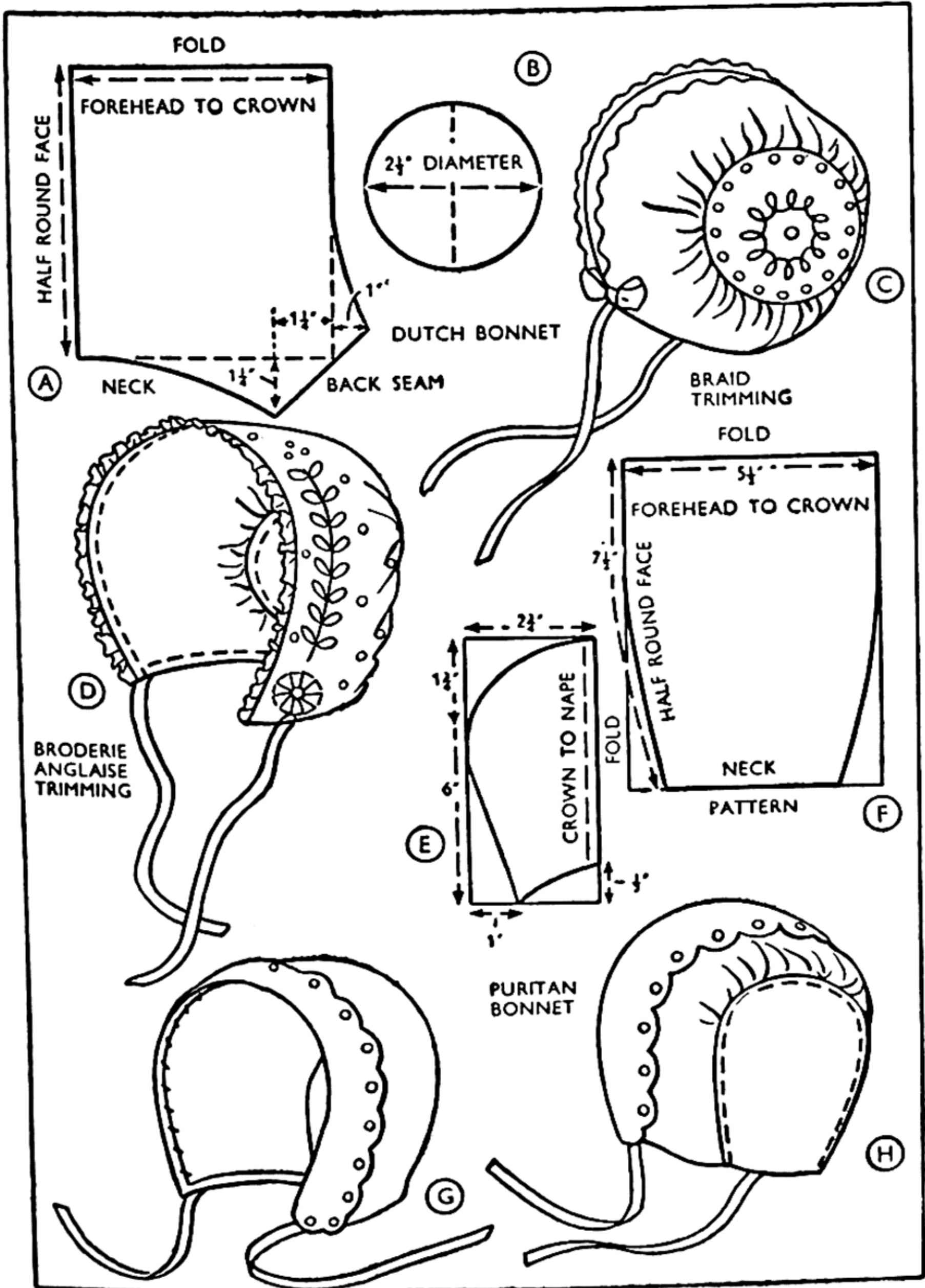
Measurements. (a) Round the face; (b) forehead to crown; (c) crown to nape; (d) round the back of neck.

The Pattern. *Crown.* Draw a rectangle—forehead to crown measurement by half-round face measurement. Mark the length of half-neck measurement along the centre of bottom line and join the two ends to the ends of top line [121]F.

Back. The half pattern is drawn in a rectangle $2\frac{3}{4}$ ins. by crown to neck measurement. Make a point $\frac{1}{2}$ in. in from bottom right-hand corner and another 1 in. along bottom line from left-hand corner. Join these two points with a curve for neck line. A third point is made $1\frac{3}{4}$ in. down from top left-hand corner, this is joined to second point with a straight line and to top right corner with a curve [121]E. Place the straight edge to fold when cutting.

To Make. The same rules apply as for the Dutch bonnet.

Trimming. Embroidery and decoration may be added to either style of bonnet as required. Broderie Anglaise [121]E, quilting or cut work are all suitable. The ribbons should be attached flatly to inside of the bonnet, or with small loops or bows on outside.



[121] C. and D. A Dutch bonnet has a round crown, the pattern is cut as A. and B. G. and H. The Puritan bonnet for an older child is cut with a horseshoe-shape crown, E. and F.

LINGERIE

Good needlework is the basis of all lovely lingerie, which depends particularly for its beauty on careful workmanship and delicate handling of the material. Really first-class work should be hand sewn and finished throughout; machine-made undergarments haven't the spring or the quality of finish that can be obtained by hand work.

Equipment. The equipment required is the same as for all kinds of dressmaking, although some of it will not be as much used as in dressmaking; for instance, the sewing machine.

Cutting Out. Rules for cutting out the materials and for marking and tacking darts and fitting lines are also the same as those for dressmaking, explained in detail on page 84.

MATERIALS

These should be chosen very carefully for lingerie, as bulky foundation garments can ruin a smart dress or suit completely. Good materials are much more pleasant to handle when making a garment and the finished results are well worthy of the greatest care and best hand work, which will add to the wearing qualities.

Qualities to observe when choosing materials:

- (1) Fineness of texture. One way of cheapening a fabric is to have fewer and coarser threads to the square inch.
- (2) Evenness of weave.
- (3) Flexibility, without being harsh or springy.
- (4) Non-fraying qualities.
- (5) Silks should be lustrous, except dull crêpes and georgettes. Bright, harsh-looking silks are often loaded to give them greater weight, and should be avoided.
- (6) Materials should launder well and should not be bulky. Washing satin always comes up fresh, while crêpe-de-chine is inclined to look ragged; although the latter is much easier to handle in the making up.

Suitable materials are satin beauté (washing satin with a crêpe-de-chine back), crêpe-de-chine, lingerie crêpe, spun silk, georgette, triple ninon, voile, lawn, cambric, and a number of synthetic materials which are manufactured specially for lingerie and may have the qualities of silk, wool or cotton, or mixtures of them.

Remember, too, the purpose for which the material is required. Soft, clinging materials which are suitable for nightdresses, such as voile and ninon, would be most unsuitable for petticoats, which should be of firm fabric, as they are, in the main, foundations to support and improve the hang of the outer garments.

FABRICS FOR TRIMMING

Lace, insertions and ribbons used as trimmings must be of good quality and washable, or they will soon become bedraggled and ruin an otherwise smart garment.

Lace. A few hints may be of use in making a choice of lace.

Real hand-made lace is expensive, but for those who can afford it any kind which suits the foundation material may be chosen.

Imitation laces present more difficulties, as there are so many which look good until they are washed, when they become ragged and spoil the garment completely. Those which are a good choice are Valenciennes, torchon, cluny, blonde, Nottingham needlerun lace. Those to avoid are guipure, filet, needlepoint, including imitation Irish crochet and machine needlerun lace, if the outlining cord is thick, and loosely run.

Qualities to look for:

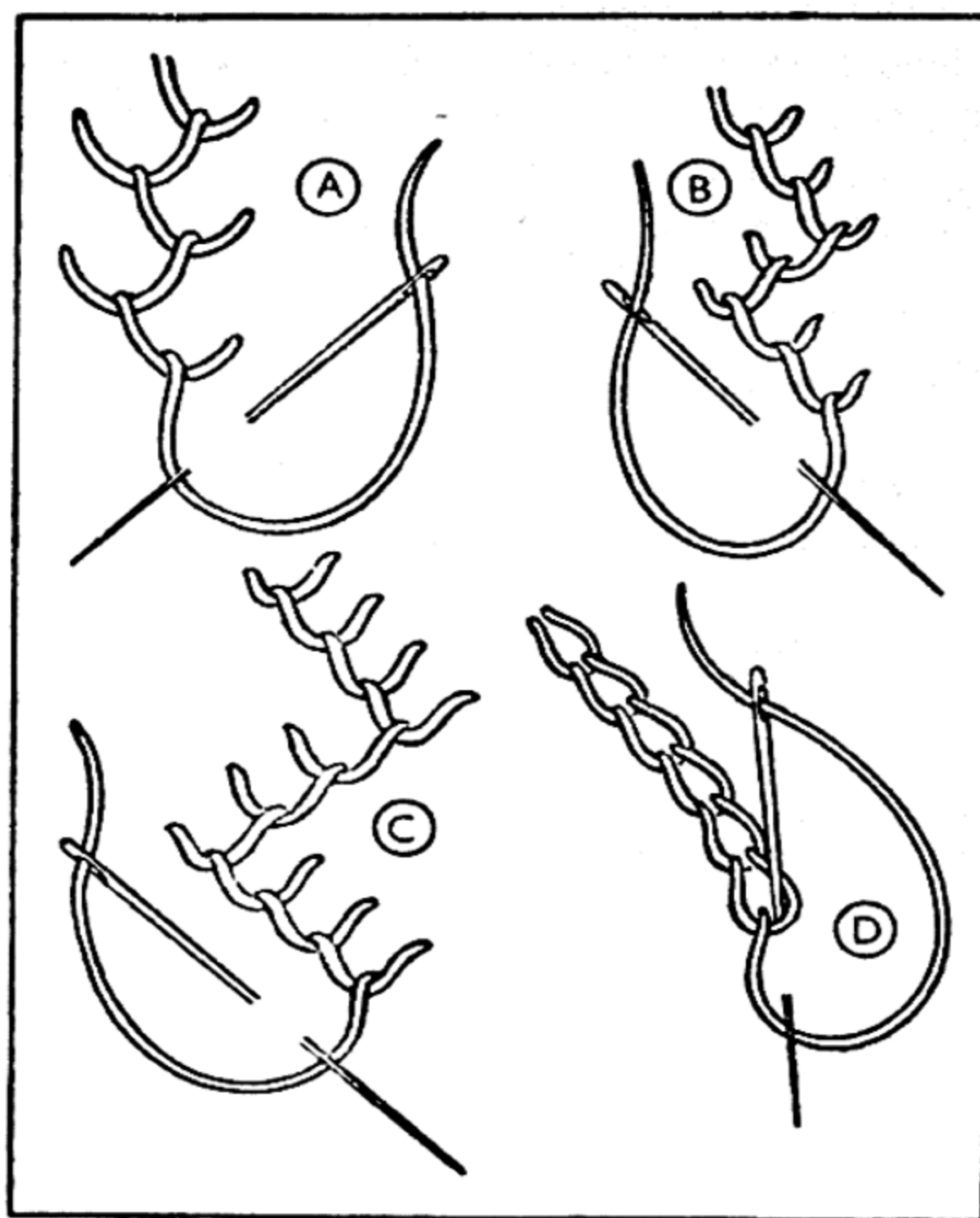
- (1) A well-finished edge, with Valenciennes and blonde laces, and clearly defined picots.
- (2) The mesh of the background in hand-made net laces will be slightly irregular, owing to the twisting or plaiting of the threads. Reliable imitations have this quality to a lesser degree, but in poor imitations the mesh has a hard, obviously machine-made appearance. The lace should be of linen, mercerised or good cotton thread. Inferior cotton looks rough, especially in white.

In the section on Cutting Patterns, some basic foundations for petticoats, knickers, and brassières are given, and from these many smart and useful garments may be made, providing that a few simple stitches are mastered; these are explained on pages 92 to 95, and may be used for all kinds of plain needlework, when hand sewing is better than machine stitching.

DECORATIVE STITCHES ✓

Loop Stitch. This stitch is known as buttonhole or blanket stitch, page 256. It is used to neaten seams, page 111, and for scallops, page 202.

Feather Stitch. This stitch makes a pretty trimming for underwear. It is a loop stitch worked alternately right and left. The most simple form is single feather stitch, which has a single loop on each side [122]A. The more complicated double feather stitch has two loops on each side, B.



[122] A. Single feather stitch. B. Double feather stitch. C. Triple feather stitch. D. Chain stitch for outlines.

To be really elaborate make three or four loops on each side, c. Pull the thread through and do not tighten it when working. It should be worked in a soft embroidery cotton, to suit the material being used.

Chain Stitch. The stitch is so named because of its resemblance to a chain. A form of loop stitch is worked in a straight line; the needle is always inserted at the point where the thread emerges [122]D. There are many variations of this stitch, which are explained and illustrated in the Embroidery section.

Point Turc. Sometimes known as pin stitch, or three-sided stitch. This is another drawn fabric stitch which can be used in lingerie in the same way as punch stitch for joining seams, the edges of yokes, and godets in a decorative way. It is shown worked in the illustration facing page 224.

It is composed of two rows of back stitches with the holes of one row in the centre of the stitch of the other row. The connecting threads form tiny triangles [123]E. The size of the stitch should be about $\frac{1}{16}$ th in.

Method. Work from right to left, making back stitches on the two rows alternately, as shown in [123]F, G, H and I.

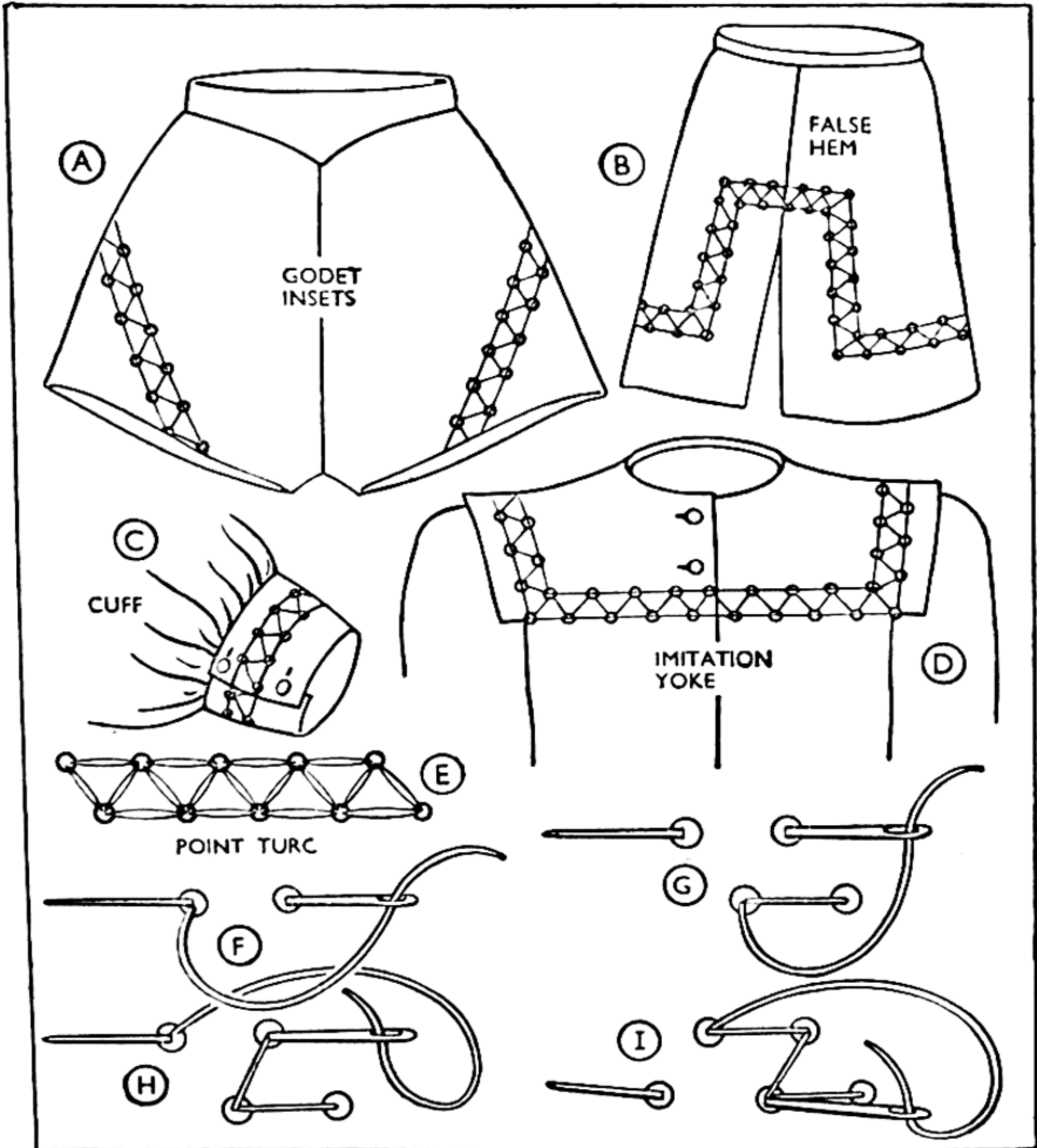
The drawings A, B, C and D show how this stitch can be used in a decorative way for the edges of yokes, false hems, insets and cuffs. It will be appreciated that the stitch has been very much enlarged in these drawings; the finished effect is a series of tiny holes.

Punch Stitch. This has the appearance of drawn thread work [124]G, but the threads of the fabric are pulled together tightly to make the holes and not withdrawn.

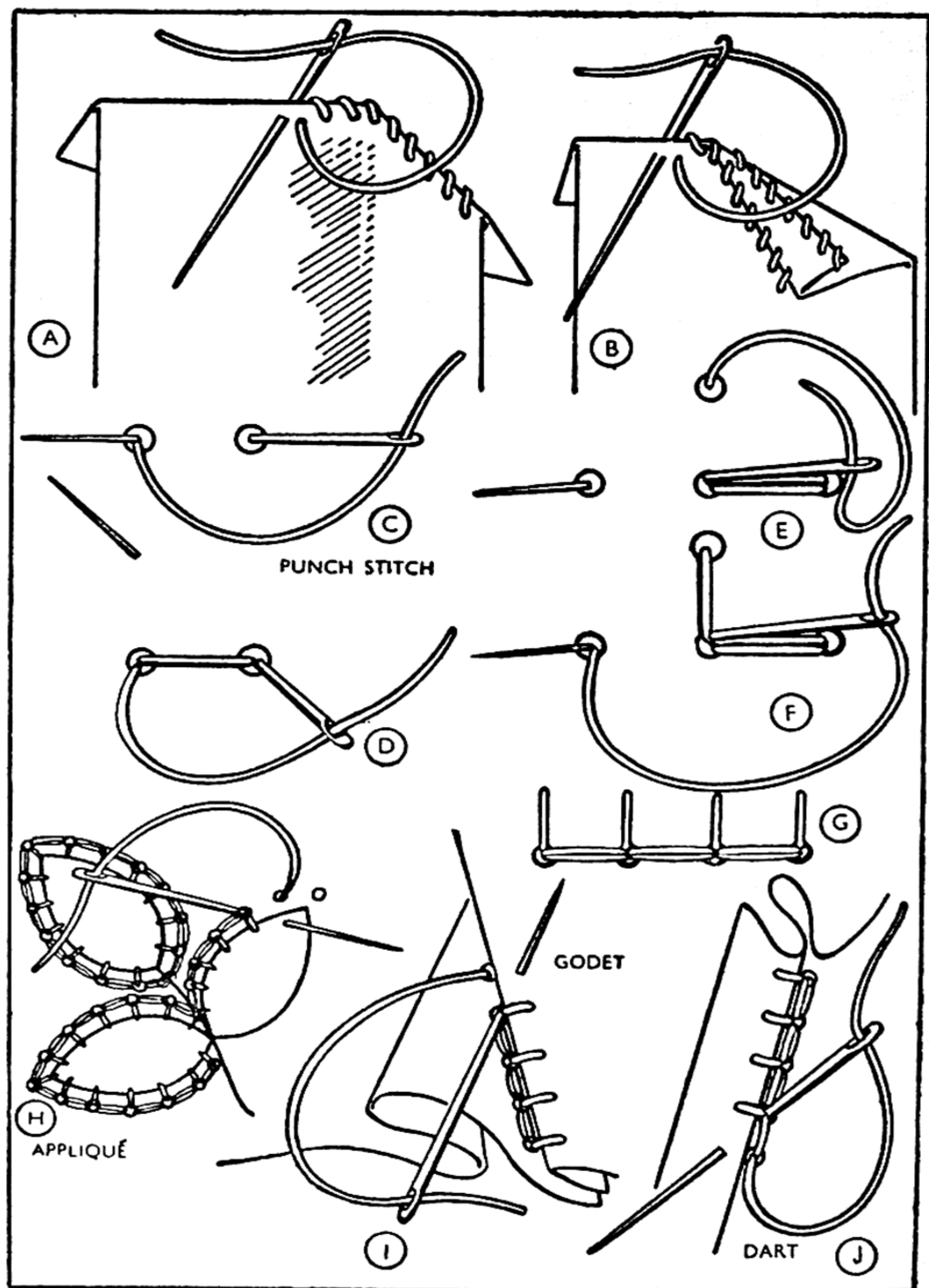
It is an excellent stitch for joining seams in lingerie as it is decorative,

neat and firm. It can also be used for fastening hems and for working the edges of appliqué pieces.

Method. Work from right to left and commence by making a back stitch over about four threads of the fabric, just below the fold of hem or seam [124]c. Insert the needle again at the end of the stitch and bring it out immediately above where the thread emerges, picking up the edge of the fold d. Insert the needle again at the left of the back stitch just made and pick up about four threads of the fabric to the left, e,



[123] *Point turc.* E. A decorative stitch suitable for lingerie, A. and B.; and for dress trimmings, C. and D. Work from right to left as F., G., H. and I.



[124] Whipping to strengthen raw edges: A. one row; B. two rows. C., D., E., F. and G. Punch stitch and punch stitch for applique, H., a godet, I., and dart, J.

thus making a vertical stitch over the fold. Pull the stitches tightly to form little holes. Make a second back stitch, inserting the needle into the end of the first one and continue in this way all along the seam *F*.

When working a seam with this stitch, one edge is turned under and placed over the second edge, flat, with the fold of the turnings level with the fitting line. The punch stitch is worked over the fold.

A hem is made in the normal way and tacked. Appliqué pieces have the edges turned under before being tacked in place [124]*H*. Darts and godets are tacked to the size required, *I* and *J*, and in each case the punch stitch is worked over the folded edge of the fabric.

FAGGOTING

This is a decorative stitch used for joining seams and it is particularly suitable for use on the delicate fabrics of lingerie. The edge of the seam must first be finished with a tiny hem, or with oversewing along the seam line after the turnings have been made [124]*A*. To make a very strong edge, work two lines of oversewing, *B*.

The edges of the garment are then tacked on to firm paper, parallel to one another and about $\frac{1}{8}$ in. apart. The join is neater if a single hem or oversewing is made first; the hem should be sewn with running stitches. The second hem is made and turned down along the fitting line. The tacking through to the paper holds this hem in place whilst the faggoting is being worked.

There are two methods of working faggoting. A soft, lightly twisted embroidery thread is the best to use.

Bar Faggoting. Join the thread to the bottom edge at left-hand side; about $\frac{1}{8}$ in. of the hem is picked up at each side. The needle is now inserted into the top edge immediately above where the thread emerges, making a straight single thread across the gap [125]*A*. Twist the needle round this thread and bring it out a little way along the bottom edge, *B*.

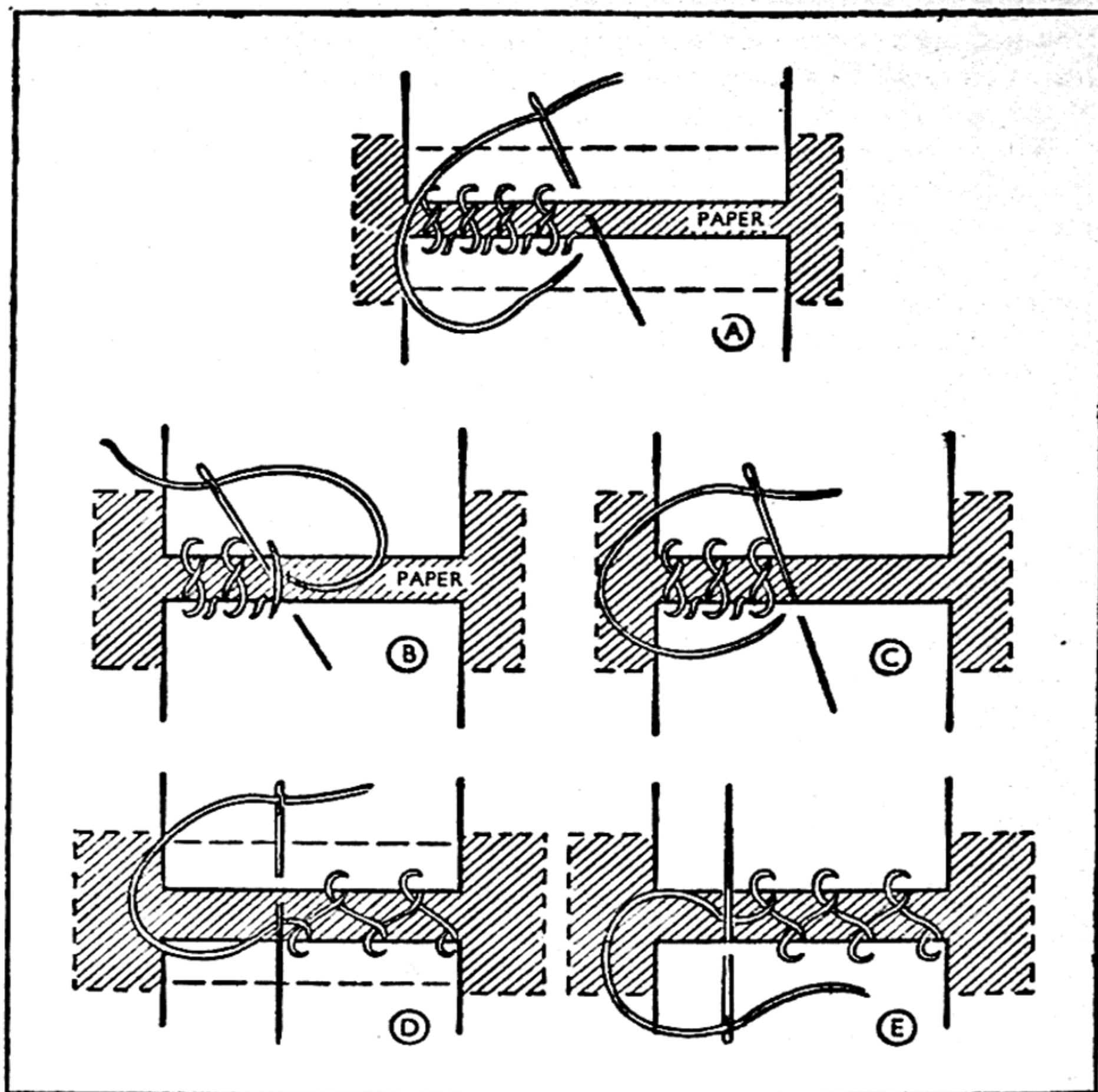
To reach the position of the next stitch, make a tiny oversewing stitch over the bottom edge, *C*.

Repeat this movement all along the seam.

Twisted Faggot. This is worked from right to left. Join the thread to the bottom edge, move about $\frac{1}{8}$ in. to the left and make a stitch into the top edge, inserting the needle towards the gap [125]*D*. Move to the left for another $\frac{1}{8}$ in. and insert the needle into the lower edge, bringing point out through gap, *E*. This is shown worked facing page 224.

Continue in this way all along the seam.

Faggoting can also be used for joining false hems to garments [126]*B*, and for rouleau *D*.



[125] *The working of bar faggot, A., B. and C., and twisted faggot, D. and E.*

DECORATIVE EDGINGS ✓

Picot Edging. French stemming [128] is combined with bullions for a dainty edge. If the material is on the bias, a preliminary line of running will prevent stretching. The turning is then folded on to the wrong side by the line of running and the stemming is worked over the folded edge from right to left, with a bullion picot at regular intervals.

Bullion Picot. The thread is wound several times round the point of the needle as it emerges. The twists should be held lightly with the left thumb until the needle is pulled through. When the next stitch is worked the bullion rolls into position over the edge, see page 284. Afterwards the surplus material is cut away on the wrong side.

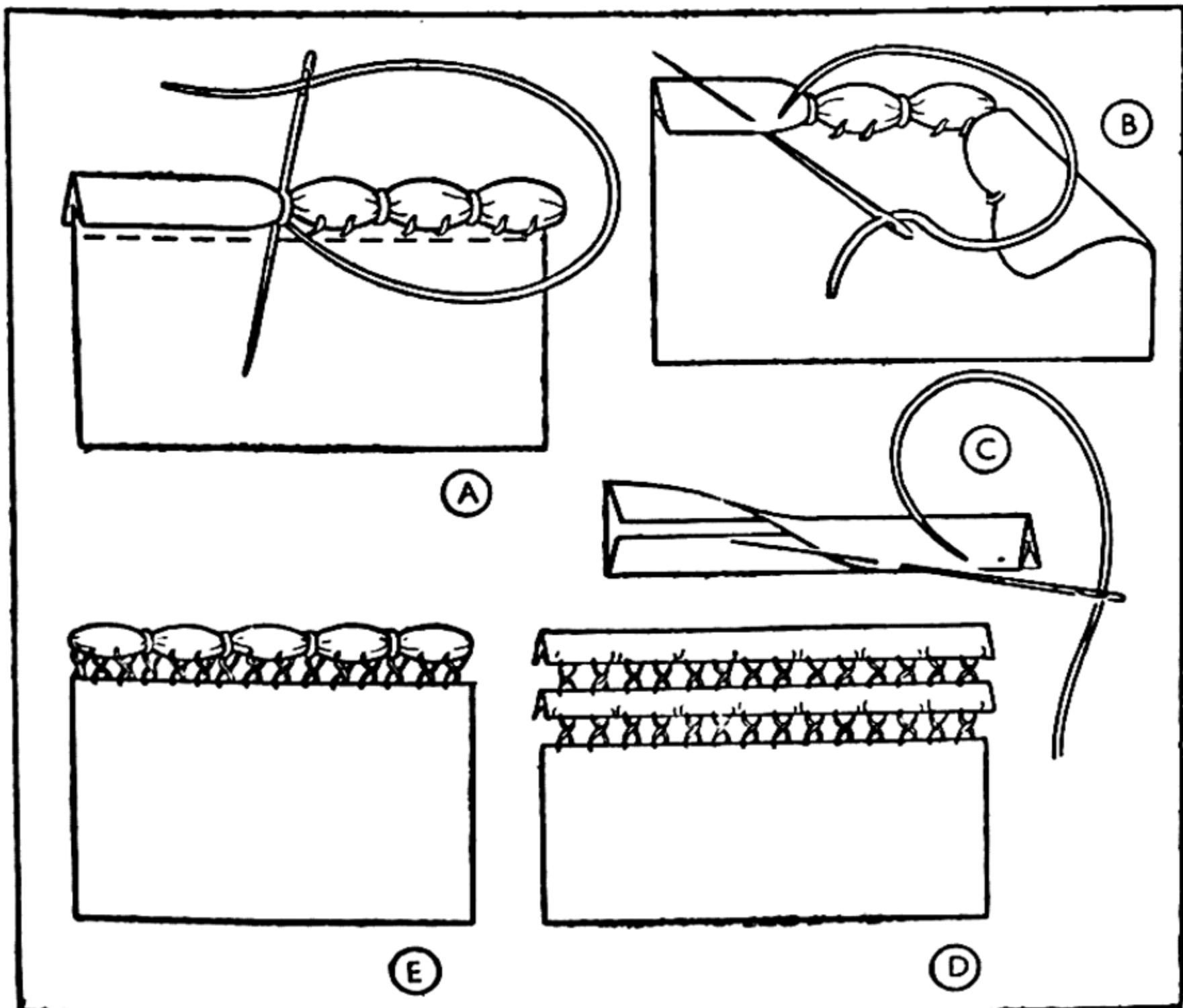
Shell Edging. This gives a light and attractive finish similar to the edge of a shell. It is an excellent finish for the edges of frills and draperies.

A narrow hem of $\frac{1}{4}$ in. is turned on to the wrong side and tacked. The hem is sewn with hemming and oversewing stitches over the fold, so that the stitches indent the edge on the right side [126]B.

Shell-edge Binding. This is an interesting and effective trimming, which can be in self or a contrasting colour. White, shell-edged with thread matching the colour of the garment, is a pleasing combination.

Bind the edge with single binding as on page 97. The shell edging is formed simultaneously with the hemming on the wrong side. Work a double oversewing stitch over the edge at intervals of about $\frac{1}{4}$ in. [126]A. One strand of stranded cotton or silk should be used.

Rouleau. This is a development of binding on more decorative lines. The faggot stitching makes a decorative finish [126]D.



[126] A. Working shell binding. B. Hemming shell edging. C. Making rouleau. D. Rouleau faggot stitched. E. Shell rouleau.

The rouleau may be prepared in two ways from very narrow strips about $\frac{1}{2}$ in. wide, cut on the cross.

First Method. Turn in edges of the strip to meet in the centre. Fold double and tack [126]c.

Second Method. Fold the strip double and run close to the edges on the wrong side. Sew one end temporarily to a wool needle and pull it through to the right side. Press very lightly with the seam to the edge. As the name implies, rouleau should be rounded, not flat.

The strips of rouleau are arranged as straight borders, with one, two or more rows, or it can be twisted into decorative patterns. They are sewn in position with faggoting, as described on page 199.

Shell Rouleau. This is even more dainty. The shelling is made when the rouleau is being prepared. In this instance the first method should be used. As the edges are being sewn together an oversewing stitch is made round the fold and pulled tight [126]B.

SCALLOPING

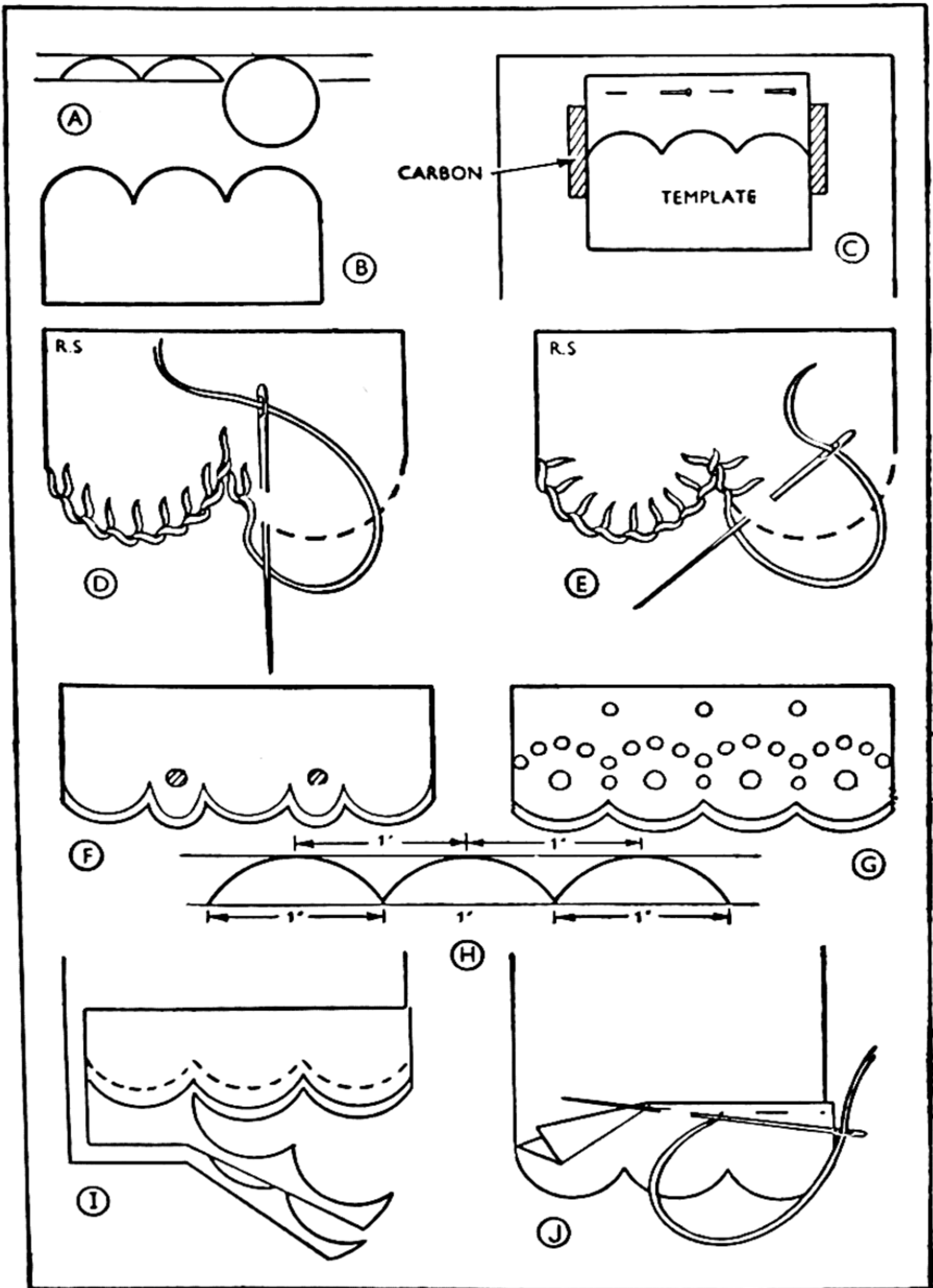
Scallops make attractive finishes to hems, sleeve edges and necks of undergarments. They may be any shape and size to suit the purpose and they can be worked in loop stitch or finished with binding or facing.

Transfers in various sizes and designs are available, but a pattern drawn to fit a given outline is more accurate and satisfactory.

The Design. *First Method.* Two parallel lines are drawn for fine work, these should not be more than $\frac{1}{2}$ in. apart. A small button or a threepenny-piece is used to define the scallop. Place the edge of the circle to the top line and draw the shape as far as the bottom line [127]A. Only the tip of the disc should be outlined, otherwise the scallops will lose much of their beauty and be more difficult to embroider. The entire area must be planned so that the junction of two scallops or a complete pattern falls at the centre of the garment. The corners should be two-thirds of a circle, extending from one side to the other. When the edge is planned a template of two or three scallops can be made and repeated for the full length, B.

The design may be lightly traced directly on to the garment, using a sharp blue pencil to follow the scalloped edge of the template.

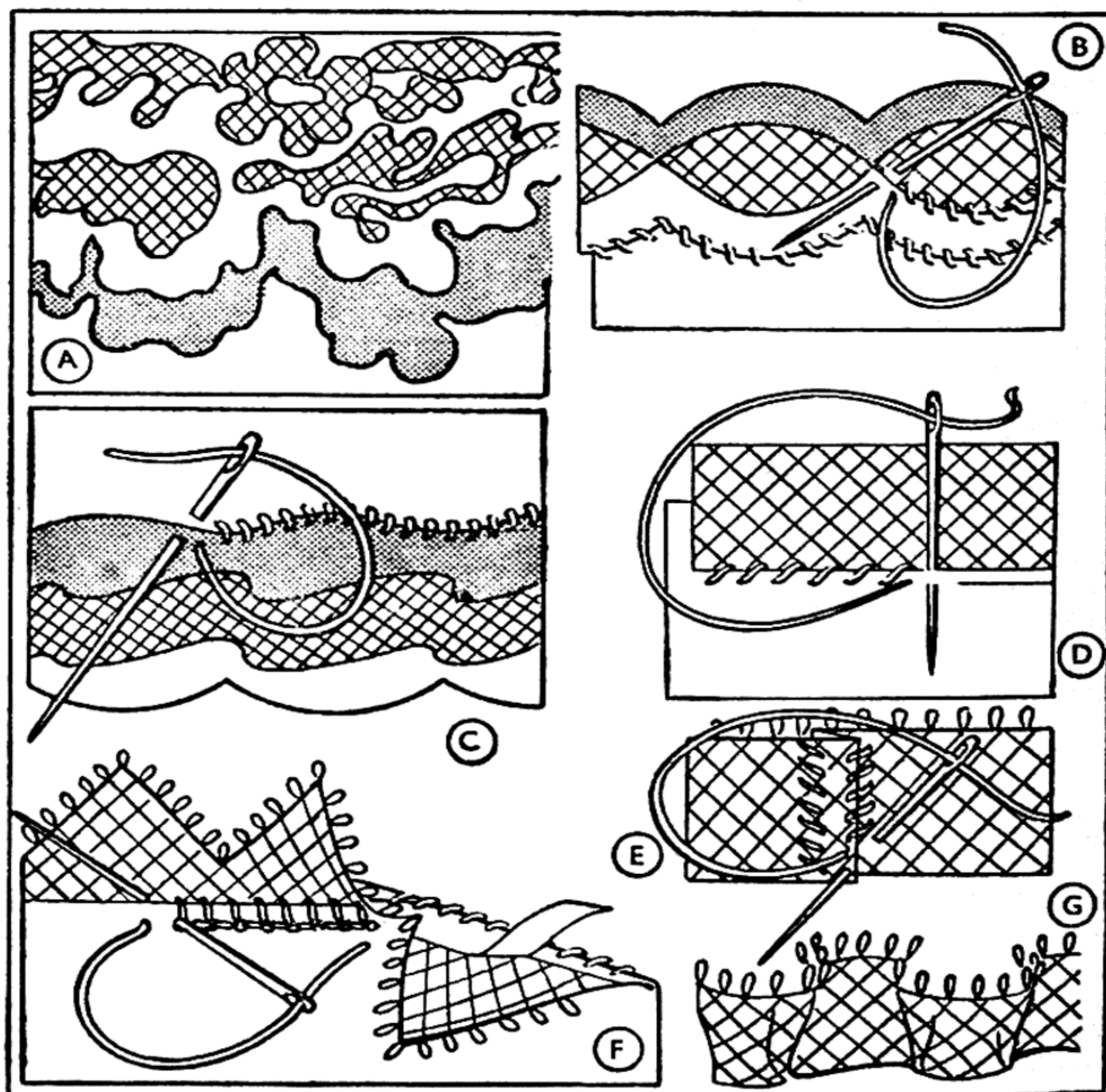
Second Method. Another method is to place a small piece of carbon paper between the template—the scalloped edge of which is not cut out—and the garment. A knitting needle is then used to follow the outline. Pins should never be passed through carbon paper to the material or an unwanted mark will result. Only the paper pattern should be pinned to the garment, the small piece of coloured carbon is then slipped underneath [127]c.



[127] A. Drawing scallops round coin. B. Scallop template. C. Tracing round template. D. Upright loop stitch. E. Radiating loop stitch. F. and G. Decorative scallops. H. Drawing large scallops. I. and J. Facing.

To Work. Use fine embroidery silk or cotton. First pad the outline with running stitch, this strengthens the edge and prevents the fabric from fraying. The loop stitch is worked closely over the running with the knots to the cut edge. Straight stitches, with one upright at each corner, may be used [127]D, or they may radiate from the centre of each scallop, as in E. Afterwards the surplus material edge is cut away close to the knot.

A further decoration of eyelet holes makes a pretty edging as suggested in the drawings [127]F and G. These can be worked in a very elaborate design, as in *Broderie Anglaise*, page 283, if wished.



[128] A. Trimming lace to edge of pattern. B. Whipping raw edges. C. Oversewing lace to garment. D. French stemming. E. A join in lace. F. Attaching lace with punch stitch. G. Lace edging gathered up.

Faced Scallops. An excellent finish for a hem or where a heavier treatment is desired. These are shown in photograph illustration facing page 224.

A facing of self material is cut to correspond in shape with the edge of the garment. Allowance must be made for the depth of the scallops, also a hem if required, and turnings. Place the false piece in position, right sides together, centres and seams matching.

Plan the number of scallops necessary for the given length. These may be drawn with a compass to the required size with two parallel lines to act as guide [127]H, or outlined around a section of a large coin, cup or saucer. The former is the better and more accurate method. Trace the pattern on to the facing.

Machine stitch round the scalloped outline, through facing and garment. The surplus material beyond the scallops is cut away to $\frac{1}{8}$ in. from the machining [127]I. Each corner must be snicked to allow the facing to be turned on to the wrong side. Pull each scallop into shape, tack and press, J. Fold in the free edge and machine or lightly hem.

LACE AND NET ✓

French Stemming. A method of attaching lace, net borders, and insertions. This is used in the sample shown facing page 224. Embroidery silk or stranded cotton, matching either the material or lace, should be used. The stitch is worked on the right side, from left to right, with the work held flatly over the first finger of the left hand. First tack the edging over the material then make small oversewing stitches over the join [128]D. If the material is folded as for oversewing, the edge is more liable to stretch in working. The surplus material is afterwards cut away on the wrong side.

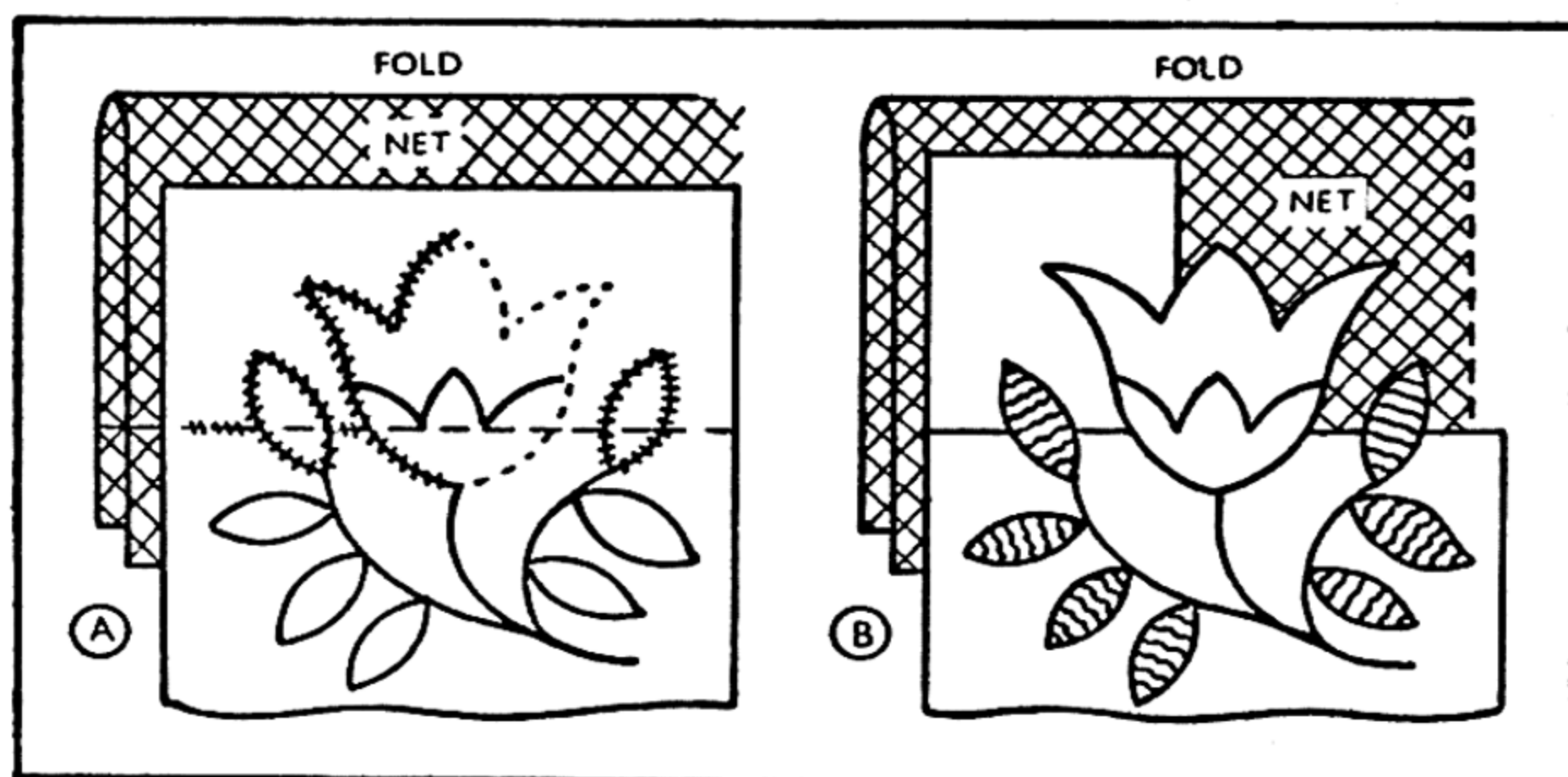
Lace Appliqué. Needlerun lace is most suitable for this method of lace trimming. The pattern should be clearly defined, so that it can be followed for an edging or border, and, in the case of motifs, small complete designs which can be selected for cutting out.

Nottingham lace should be chosen in preference to machine-made needle-run lace, which is too heavy for lingerie.

The lace should have surplus net and unwanted patterns cut away before application to the garment [128]A, but care must be taken not to cut the fine outlining cord.

Place the lace in position, right side uppermost, over the material. In the case of a neckline, the lace should be cut to the correct shape first, to ensure a good line on the garment.

Joins should be matched by a pattern, one edge is overlapped, and whipped round neatly with one thread of stranded cotton, or sewing



[129] *Net appliqué.* A. Sewing round the design with overcast stitch. B. Cutting away the material, leaving net background.

silk, matching the lace. The inner edge of the lace is whipped from right to left, following the outline of the pattern [128]c. Afterwards the surplus material is cut away on the wrong side close to the whipping. To prevent fraying, the raw edge may be neatly oversewn on the wrong side as in [128]b.

Punch stitch or point turc can be used instead of whipping.

Lace and Net Edging. Tiny frills of lace and picot-edged net are dainty and simple to attach. Lingerie lace with a net ground has a thread woven into the edge which will "draw up." Ready frilled lace and net can also be bought by the yard. The edging should be gathered [128]g and joined into a circle, if necessary, before application.

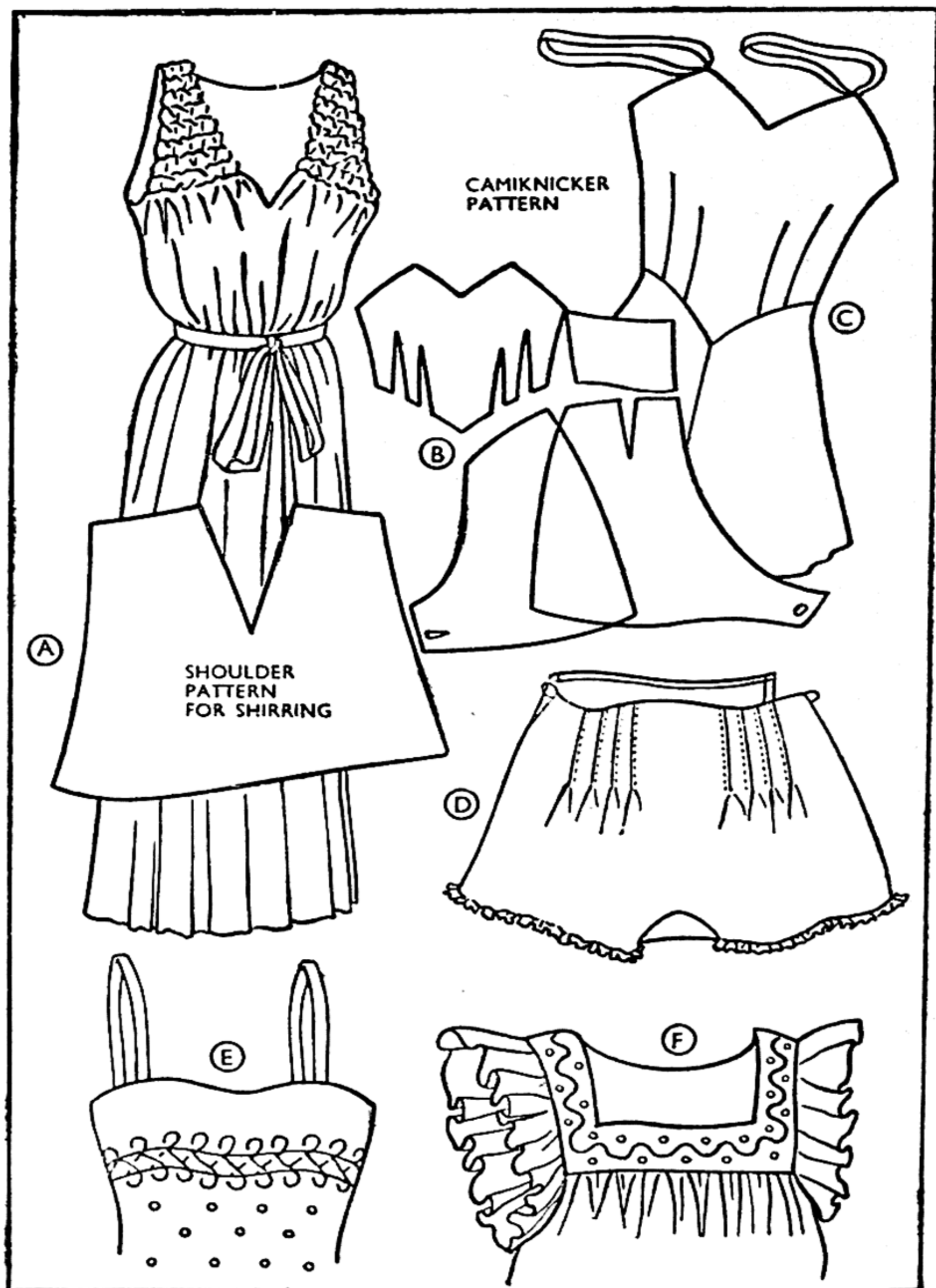
The seam is made by placing one end over the other, turning under both edges and neatly hemming them [128]e, a counter seam, the best means of joining picot-edged net, since there is no design to match and overlap. Punch stitch [128]f, point turc or french stemming, d, may be used for sewing the join.

Net Appliqué. The term appliqué is used in embroidery when one kind of material is applied upon another to form a pattern. In net appliqué it is the garment edge which is imposed on the net. A fine Brussels net is most durable and suitable for this purpose. Georgette may be used in place of the net.

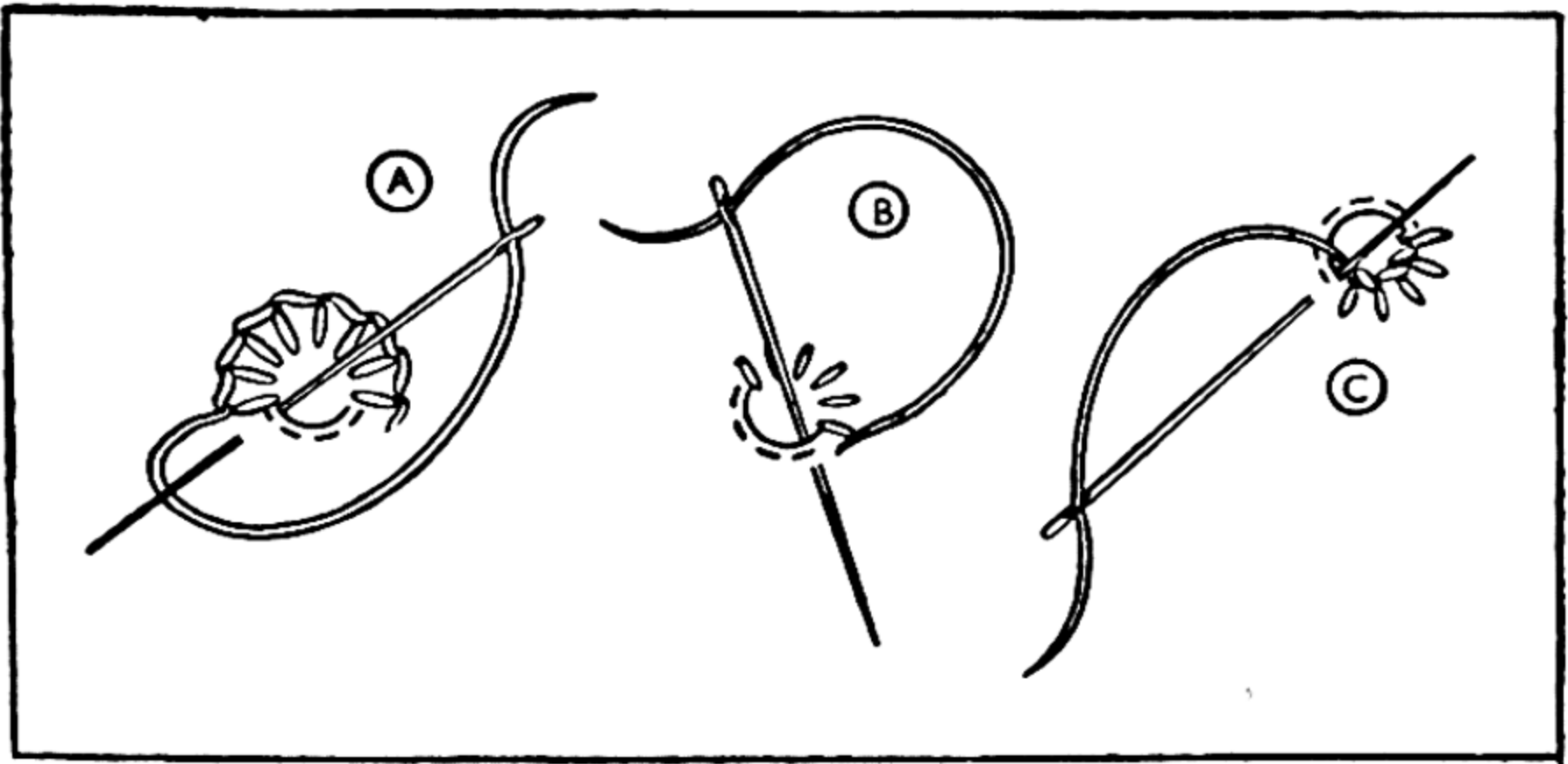
Method. The design, which should be clear and simple in outline, as the insertion in photograph illustration facing page 224, is lightly traced on to the garment. Double net is then tacked behind the design with the fold to the garment edge [129]a. Where the outline is irregular, the net edge is neatly bound.



[180] Three designs which can be cut from the basic block patterns. The tailored camiknickers are a good basis for embroidery or lace. The centre nightdress has gathers and frills and the other shirring for trimming.



[131] A. Shirring, a good trimming for a nightdress. D. Tucks are flat. E. Faggoting is tailored and trim. F. Frills and gathers are feminine.



[132] *Eyelet holes. A. Worked in blanket stitch with the knot away from the hole. B. Overcast. C. Blanket stitch with knot to hole.*

French stemming, loop stitch or punch stitch may be used to outline the design. In each case work through material and net. A padding of running stitch is a necessary preliminary to the first two methods.

When the embroidery is complete the surplus material is cut away on the right side, and the surplus net on the wrong side [129]B. Details such as stalks, leaves, and tendrils, too small to appliqué, are worked in satin or stem stitch as described in the Embroidery Section.

THREADING RIBBONS ✓

Ribbon can be used decoratively in lingerie when it is threaded through slots or holes and tied in a neat bow. It can also be used for drawing up fullness. The slots used for this purpose can be made on the surface of the fabric or as holes, cut into the material.

Latches or Loops. These are formed by making half a dozen loose strands over the material. The strands are caught into the material each end by a small back stitch. The loop when completed is strengthened by a closely worked buttonhole or loop stitch, as a buttonhole loop, page 162. The ribbon is threaded under the loops.

Eyelets. Little round holes which are pierced with a stiletto, and sewn with a deep, tightly drawn, overcast stitch, worked from right to left [132]B. They can be used as holes for cords in the case of a bag or round the neck of a garment.

Blanket stitch may be used with the loop either at the raw edge [132]C, or outside the edge of the eyelet, A. A better finish is obtained if the eyelet is first encircled with small running stitches.

Slots. Elongated forms of eyelets. They are useful in openings, for the elastic at waist and legs of knickers to pass through. These slots are cut in single cloth and sewn like a worked buttonhole made with the two round ends, as described on page 160.

DECORATION

There are many other forms of decoration which can be used for the trimming of lingerie. Broderie anglaise, cut work, faggoting and simple embroidery of all kinds are suitable, as suggested in the petticoat top [131]E. Ideas for these and the methods of work will be found in the appropriate chapters.

Gathers and shirring are decorative as well as useful in lingerie trimming, they are especially suitable for nightdresses where fullness has to be introduced. The use of shirring in this way is shown in the nightdress [131]A, which also gives the pattern for the front shoulders.

The nightdress top [131]F, is a little more elaborate to make, but it is a good example of the use of gathers and frills; the working of these is described on pages 99 and 104.

Tucks are another attractive means of introducing fullness in a decorative way, their use is shown in the simple knicker [131]D, the method of work is described on page 101. This and the tailored camiknicker can be easily cut from the basic block patterns and knicker patterns described in the chapter on Pattern Cutting.

The two charming nightdresses and the tailored camiknickers are shown being worn in [130].

Accessories

THIS heading covers all the articles and trimmings that may be used to "ring the changes" in an outfit, such as gloves, bags, belts, and collars; also cords, fringes, and tassels. If used with discrimination and taste, they will give distinction to an otherwise plain outfit, in a variety of ways. On the other hand, a smart well-cut dress may be ruined completely by the choice of ill-matching and unsuitable accessories.

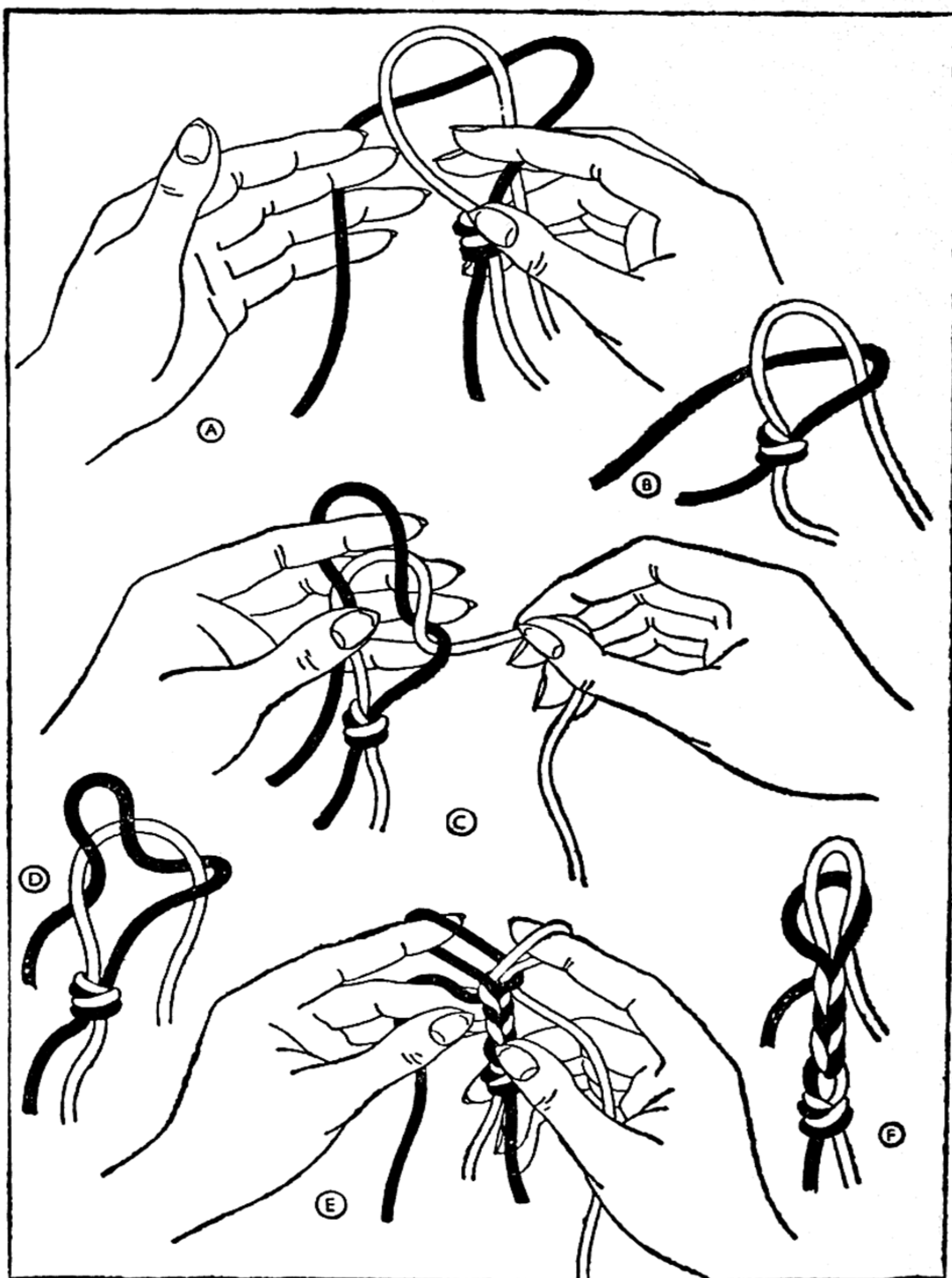
A plain dress or suit is an asset in any wardrobe; either can be adapted for a number of varied occasions by the careful choice of trimmings and accessories. A dress which is worn during the morning with a leather belt and tailored collar may be transformed, for an afternoon or semi-evening, by a tied peplum of matching material and a beaded or sequin-decorated collar.

Accessories should be chosen with a view to their being interchangeable; for instance, a handbag, bag and glove set which can be worn with a suit or a dress, or even with two differently coloured dresses. A small well-chosen wardrobe will appear to be quite large if really good accessories are chosen at all times.

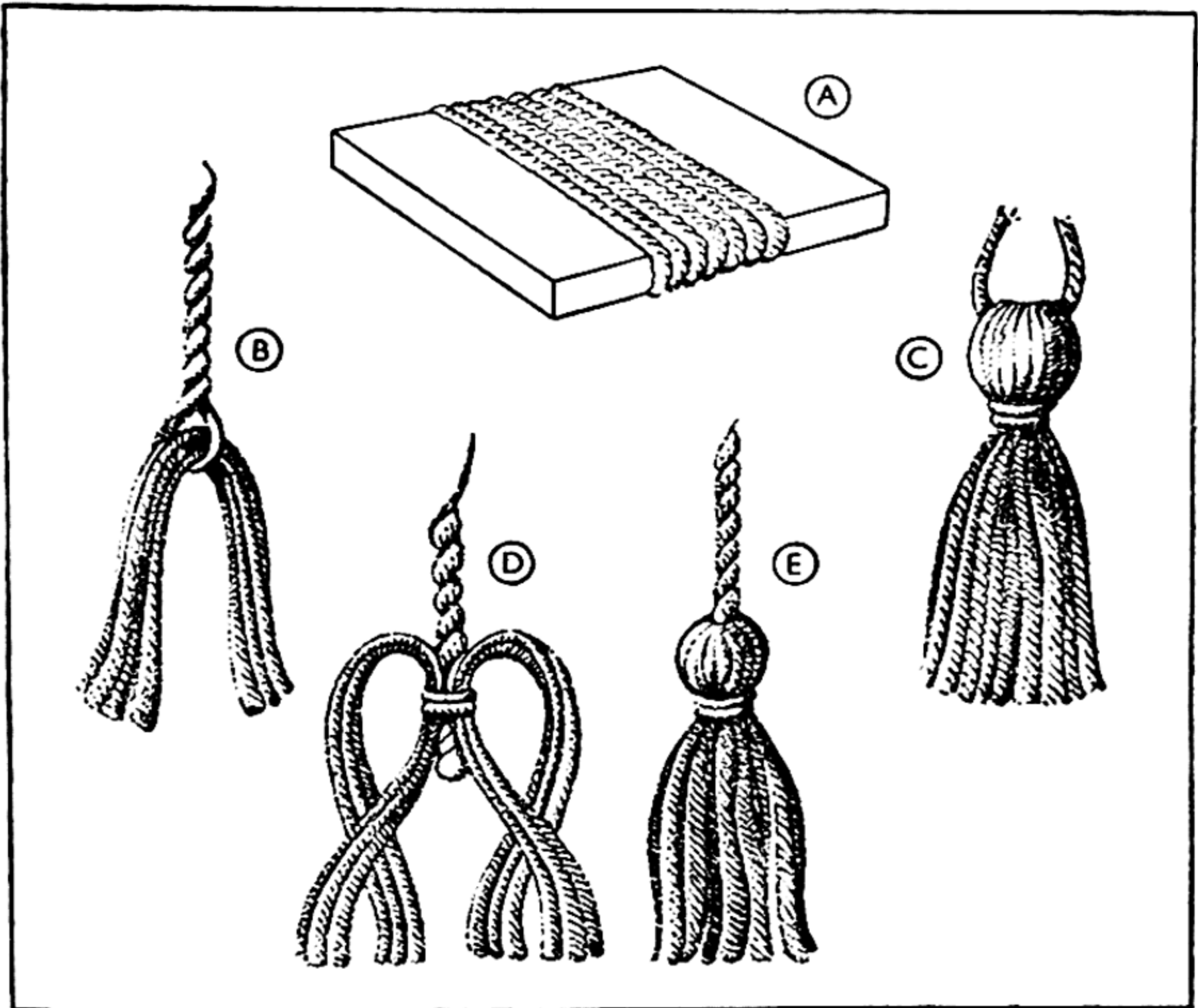
This chapter will help in the choice of article, suggest new ideas and assist in the making of simple accessories. The designs may be varied by the use of different materials, enabling accessories to be made which are suitable for afternoon or evening wear or which can be worn with a coat or suit. Very often odd pieces of fabric, which are insufficient for a whole garment, will make a collar and cuff set or a belt.

CORDS, FRINGES, AND TASSELS ✓

Cord. To make this, take a number of strands of wool, cotton, or yarn, the number depending entirely upon the thickness of the cord to be made and the yarn being used. For a cord 1 yd. in length, the strands should be two and a half times that length ($2\frac{1}{2}$ yd.). The strands are tied at both ends and twisted together; the easiest method is for two people to stand opposite to each other, each holding an end, with a pencil inserted through the loop; the strands are twisted towards the right at both ends. When the strands are very tightly twisted, double them in half, placing the two ends together, at the same time holding the double end taut. Allow the cord to twist by itself, then knot the cut ends to prevent it unwinding.



[188] Making cord with the fingers. A. and B. Pass the right-hand cord behind the left loop. C. and D. Pull a loop through with the left forefinger. E. and F. Pull the left thread through with right forefinger.



[134] *A. The threads for tassels must all be the same length. B. and D. They are slipped through the loop or tied to the end of the cord. C. and E. Then folded over and tied to form the head.*

If the length of the strands is originally $2\frac{1}{2}$ yd., that measurement will be halved when the cord is doubled and about $\frac{1}{4}$ to $\frac{1}{2}$ yd. is taken up by the twist, according to the cord's thickness, so that the finished length will be about 1 yd. Cords may be made of one colour and one yarn, or of a number of colours and different textures of yarn.

Knotted Cord. This is easily made by using the fingers rather like crochet hooks. Tie two pieces of cord together. Pass the right-hand cord behind the left [133]A and B, pull the back loop through the front one with the first finger of the left hand, C and D, and pull the right thread tight, C. Still keeping this loop on the left-hand finger, pick up the back loop with the first finger of the right hand, E. Release the left-hand loop, keeping the loop on the right finger and pulling it through, F. Pull left cord tightly, as the other one is looped through it.

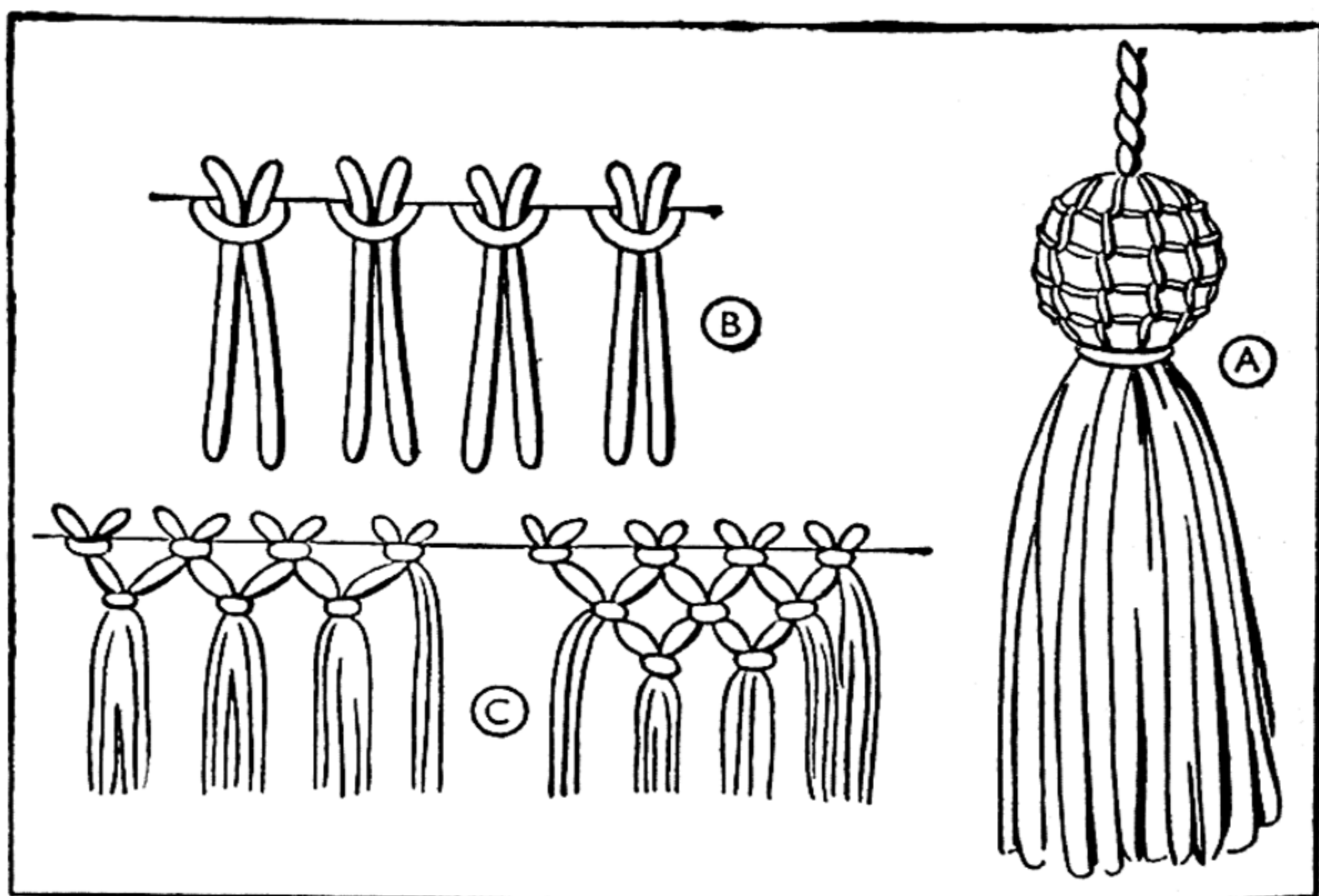
Tassels. A tassel makes a good finish to a cord, or it may be used as a decoration in itself.

First Method. The most simple method of making a tassel is to knot a cord a few inches from the end and fringe it out, cutting the ends even. This is not a real tassel, although it gives that effect.

Second Method. Wind a number of strands of thread over a book to get them of even length [134]A, cut through the loop and pass them all together through the closed ends of a cord, B, and tie them together just below the cord, as in C.

Third Method. Knot the end of the cord, take several strands of the yarn which has been cut, as [134]A, and place the middle of the strands evenly round the cord just above the knot. Tie them firmly in place above the knot and let the strands drop over this first tying, D. Arrange them evenly so that they cover the knot, forming a round head for the tassel. Tie the strands a second time, immediately under the knot in the cord, E. This tying is done by twisting the yarn several times round the loose strands; the ends are passed through the centre of the tassel and cut level with the tassel ends.

Decorative Balls. A wooden head may be used as a foundation for the ball of the tassel instead of a knot; it is threaded on to a fine cord or yarn, and the tassel threads are tied over it.



[185] A. Tassels can have decorative balls worked in loop stitch. B. Fringes are made with strands threaded through edge. C. Material frayed and knotted.

Tassel balls may be enriched with a covering of open buttonhole or one of the openwork lace stitches [135]A. If this is worked in a contrasting colour to that of the tassel ends, the effect is very pleasing.

Round woollen pom pons or bobbles are made in the same way as a ball, described in the chapter on toy-making, page 551.

Fringes. There are two ways of making attractive fringes.

First Method. Wind yarn round a book or piece of cardboard and cut through the strands with scissors, as for a tassel. The length of the fringe is determined by the breadth of the article round which the yarn is wound. Take these strands in groups and insert them into the edge at even distances.

The number of threads in the groups can be varied to suit the size of fringe being made. Fold each group in half, insert a crochet hook into the edge of the fabric, place the loop over the hook, draw it through, and pull the ends through the loop. Trim the lengths even [135]B.

This type of fringe is suitable for the edge of scarves, shawls or tablecloths.

Second Method. Draw out the weft threads of a piece of coarse material, leaving a fringe of warp threads. With a long fringe these threads can be knotted in bundles; the knots should be close to the material in an even line. The number of threads in each bundle depends on the type of material and thickness of the threads. A second and third row of knots may be made by taking half of two consecutive groups together and knotting them again [135]C.

Either of these two fringes may be made in more than one colour or texture. The first type can have extra strands inserted at intervals among the warp threads, and the second type may consist of so many strands of one colour or texture, and so many of another. Used with care, a fringe can make a plain edge much more attractive.

GLOVES ✓

Leather is the most suitable and durable material for gloves, but various fabrics, chosen to match or tone with a certain outfit, may be used. It takes a little practice to become proficient in glove-making, so it is a good idea to start with a simple slip-on pair in skin. When all the snags have been realized and mastered, then more exciting styles may be attempted, incorporating punched or embroidered decorations.

Materials. A skin, a pattern, a large pair of sharp scissors, a pair of nail scissors, a sharp pencil, No. 6 or 7 needle and thread.

Glove needles are not recommended, unless for very thick leather, as they tend to cut the skins. A good silk thread should be used, or an ordinary buttonhole twist; if this becomes untwisted in use, draw it over a piece of beeswax to keep in good condition when working.

CHOICE OF SKINS

The type of skin used will depend on the purpose and design of the glove, but always choose good leather. There is a great variety of gloving leathers; the most suitable are made from sheep or lambskin.

Chamois Leather. This is the most popular and it is made from the split lamb or sheep skins. These are put through a process of fish-oil dressing which makes the leather soft, hardwearing, and pliable.

Originally this leather was made from the chamois, now almost extinct.

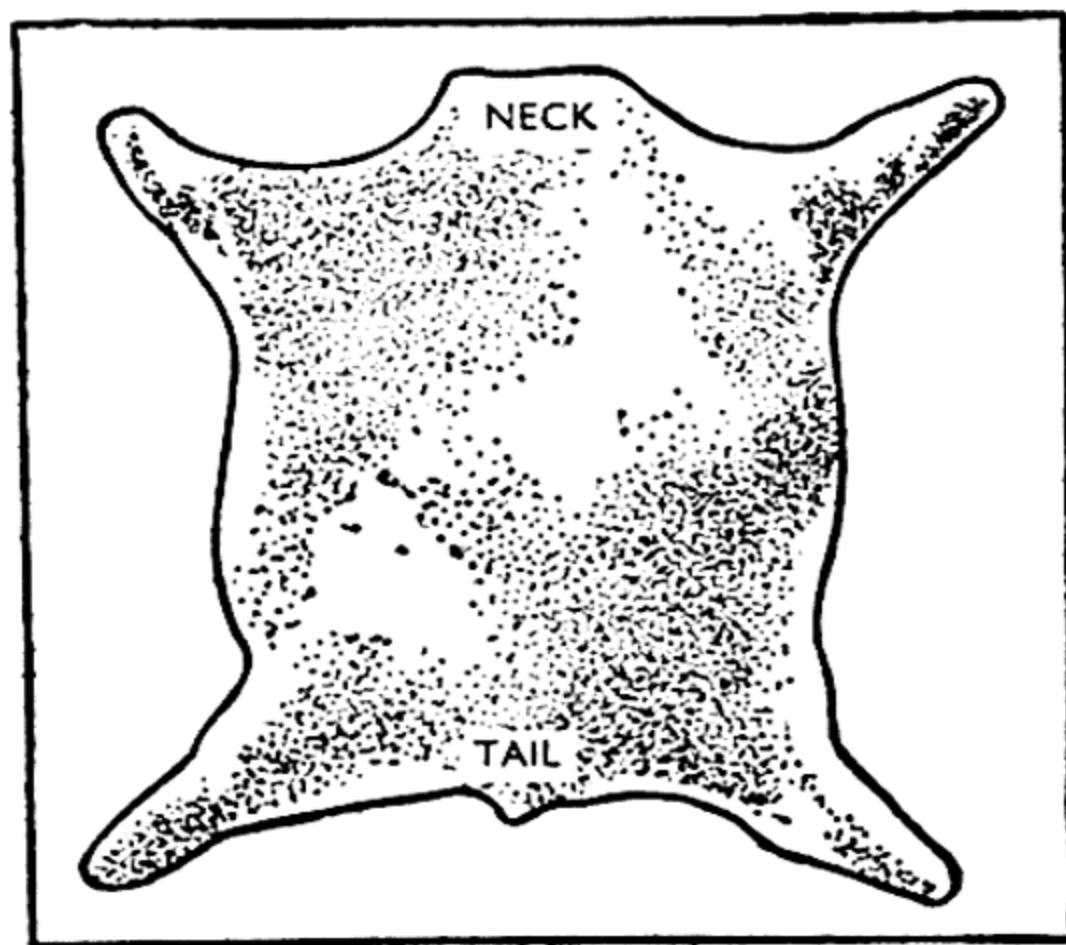
Suède (Antelope dressing). Sheep skins dyed and finished on the flesh side by means of a dry emery wheel, which gives a suède effect.

Tan Cape. Sheep skins tanned by dipping and specially treated to give a glossy finish.

Originally this leather was made from the skins of South African sheep.

Care must be taken when selecting a skin. Hold it up to the light and choose one of even thickness, and one that stretches one way only. Test the stretch of the skin in the centre between neck and tail [136], as it is only down the spine that the skin is firm. In chamois, do not choose a spongy skin as there is usually too much stretch in it. Select one with a smooth finish which will not soil so readily. For hand-made gloves only the best quality skins should be used.

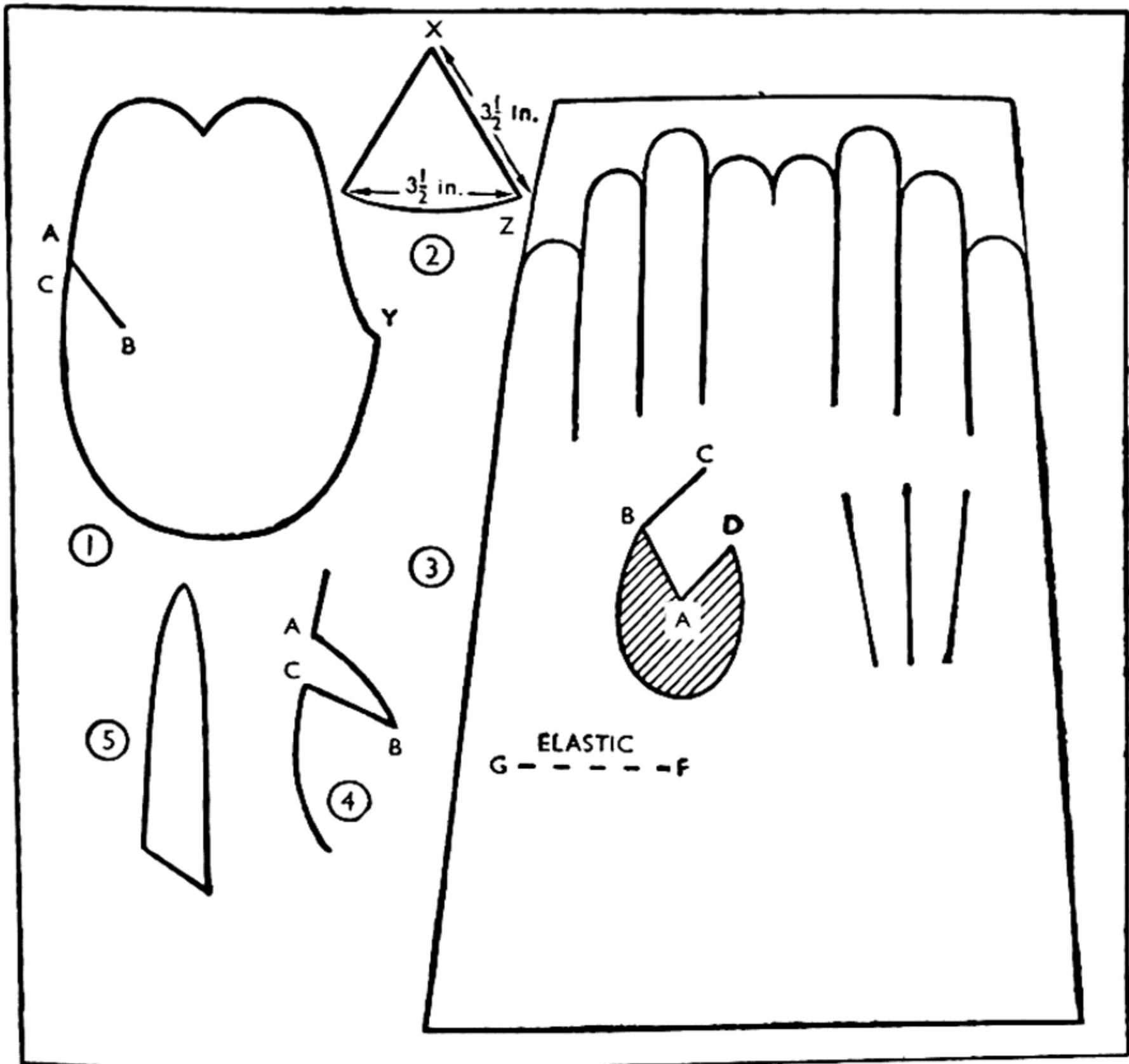
PATTERN



[136] *The outline of a skin showing neck and tail, the spine is between the two.*

A good pattern is essential and the simplest and most popular glove is the slip-on type. It is a good plan to unpick a favourite, well-fitting glove and use it as a pattern.

The pattern consists of three pieces: (1) the hand; (2) thumb; and (3) fourchette. A gusset may be added at the wrist if desired. These are cut to average sizes, but sometimes a little alteration in length is required. This must be very carefully done. Test the pattern, width round



[137] *Glove pattern. 1. The thumb. 2. A triangular gusset for cuff. 3. Back and front of hand. 4. Slit in thumb. 5. Fourchette.*

knuckles, length from fork of thumb, i.e. midway between B and D to base of first finger. If the pattern is too long, make a small tuck round the hand, midway between the fork of thumb and base of fingers; if it is too short, slash and insert a piece of paper the required width.

Note. The base of the fingers on the back of the hand should be $\frac{3}{8}$ to $\frac{1}{2}$ in. lower than the front.

Arranging Pattern on Skin. Hold the skin up to the light and mark lightly with tailor's chalk or pencil, on the right side, any defects so that they may be avoided when placing the pattern. Stretch the skin both ways before laying it out on a smooth wood surface. The stretch of the skin must go across the hand.

Place the skin right side uppermost so that any discoloured parts are easily detected, and pin it in place with a few drawing pins. If

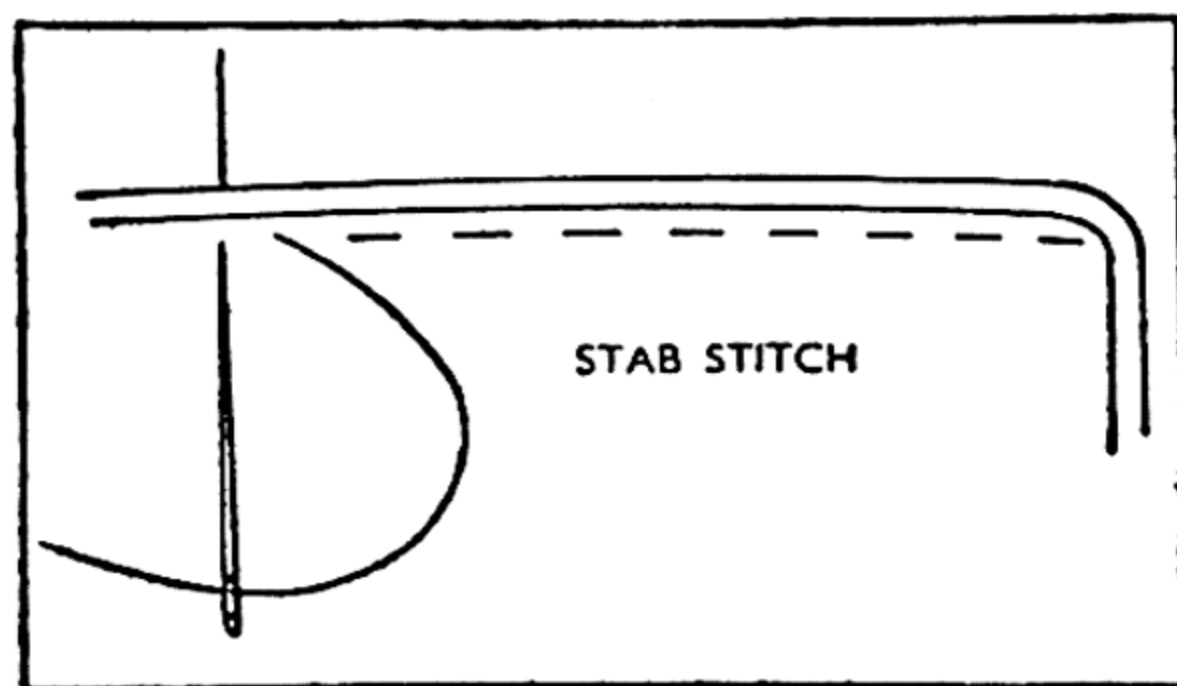
the pattern is crushed, press it with a warm iron until it is smooth.

It is a good plan to cut rough duplicates of the pattern in paper and use these for arranging the layout on the skin. Each part of the pattern must be placed in the same way as the hand, with the stretch across; this is most important, and care must be taken to avoid thin and stained parts of the skin. The stretch at the base or tail end of the skin is sometimes 2 or 3 ins., up and down.

Place the hand, the largest part of pattern, towards the centre where the skin is thickest. Place a weight over the thumb hole to keep it in position. Outline the pattern, using a finely pointed pencil, taking care not to stretch the skin. For chamois the outline should be dotted lightly with a pencil or stiletto. Mark round the top of fingers and firmly at the base of each. Remove the weight and draw round the thumbhole, marking point c [137]3. Mark nips on back of hand, with dots each end, before removing the pattern. Reverse the pattern for the second hand. Place thumb also with the stretch going across. Outline the pattern, marking point B, 1. Reverse the pattern for the second thumb. Six pairs of fourchettes are required for the fingers, 5. The waste pieces of skin can be used for cutting the fourchettes. They are all cut the same length at first. The stretch must go across as in other parts.

Use large sharp scissors for cutting out. To avoid a jagged edge, do not close the points of the scissors. Cut the fourchettes first to get accustomed to the cutting, then up the sides of the hand part of pattern, taking care to cut exactly on the marking line or dots. Cut straight across the top, as shown in [137]3; do not curve, or slit down the fingers. Insert the point of scissors in the centre of the thumb-hole. Cut along line BA to D, do not slit to c until thumb is cut out. Draw lines on the wrong side from the top of the fingers to the base.

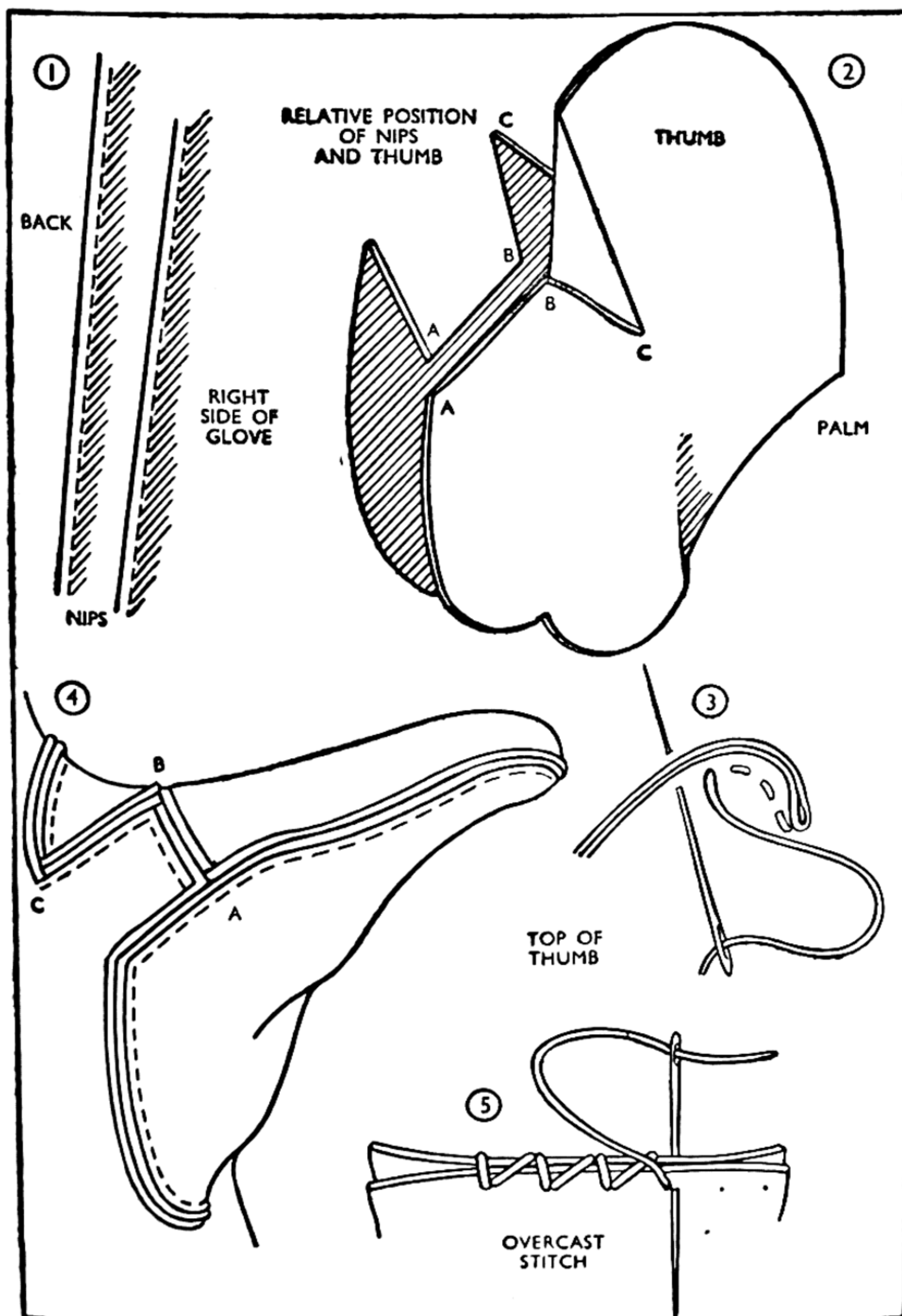
Cut out the thumb patterns, marking points AC and B, but do not



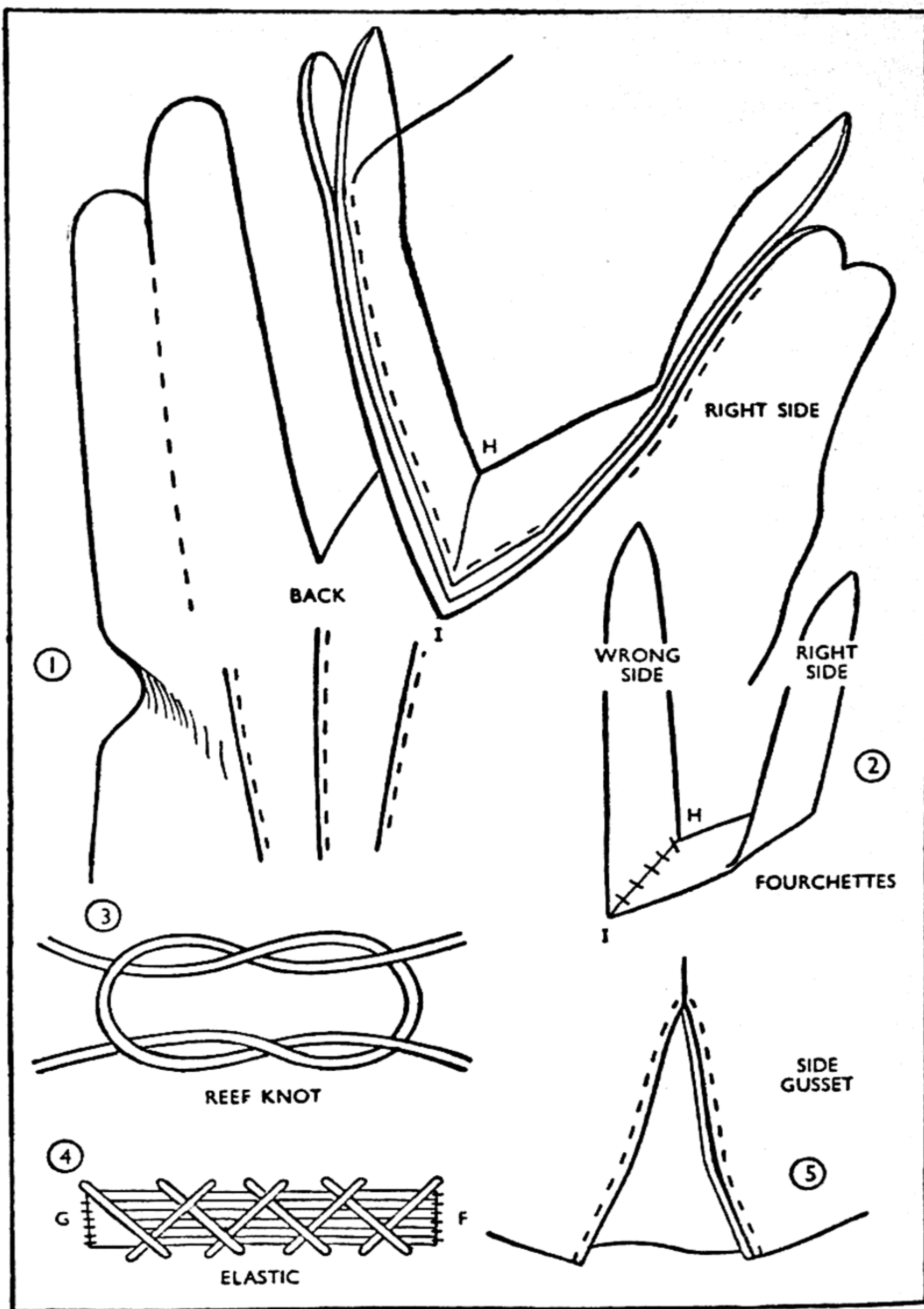
[188] *Stab stitch. The needle is taken straight through the two thicknesses of skin.*

slit. Check measurements on thumb and thumbhole. AB and BC on thumbhole should equal AB and BC on thumb. Slit B to C on thumbhole and AC to B on thumb [137]4. Successful glove making depends greatly on the pattern being cut accurately.

The gusset pattern 2 may be omitted.



[189] 1. The nips are made first. 2. Then the thumb is inserted. 3. Sewn with stab stitch. 4. Thumb completed. 5. Overcast stitch for a strong seam.



[140] 1. The fourchettes are inserted after they are joined. 2. Threads are tied with a reef knot, 3. 4. Elastic sewn with herringbone. 5. Side gusset.

MAKING-UP

The stitch most often used is stab stitch or running [138]. The two wrong sides of the skin are placed together, and the stitching is kept equidistant from the edge throughout. The stitches must be even, not too small and of equal length on both sides. Do not curve the skin over the fingers to sew, as it is inclined to stretch.

Alternatively the edges may be overcast, giving a rolled effect. Two stitches are made through one hole and diagonally across to the next stitch [139]5. It gives a more decorative result and could be worked in a contrasting colour, such as black on white or vice versa.

Order. *Nips or Points.* Fold the glove in a straight line, to the base of the second finger at the centre dot, wrong sides together. Stab stitch close to the edge to form a little tuck; this should extend to within $\frac{1}{4}$ in. below the finger base [139]1. Commence with a knot about 2 ins. from end of thread. This end is darned in on the wrong side after sewing for added strength. Always commence a thread in this way when making a glove.

All the stitches should be very even and the needle is inserted at right angles to the edge. Care must be taken that the stitches at the knuckles are not drawn too tightly, as the full width of the glove must be left here. The sewing should be made tighter at the lower end to give shaping. Finish off the thread on the wrong side with a loop, and back stitch, then darn through the last few stitches. If a continuous line of stitching is desired, a second row can be worked on the reverse side, filling up the spaces of the first row. The other two tucks are worked in the same way from the dots to $\frac{1}{4}$ in. below the base of the first and third fingers.

Thumb. Point A on the thumb is placed to point A on the thumbhole, wrong sides together [139]2.

Begin with a knot as before, bringing the thread out between the folds at A. Stab stitch to B, then to C, pulling the stitches taut at the points. Continue stitching to about 1 in. down the side of the thumbhole, then make a stitch on one side only, bringing the thread out on the wrong side between the folds. Cut off the thread, leaving about 2 ins.

Fold the thumb, wrong sides together, taking care that the top is well shaped.

Commence at the top [139]3, and stab stitch down through A and round the thumbhole until the end of the last thread is reached. Make a stitch on one side opposite the stitch on the other. Take the thread between the folds to the wrong side and tie the two ends together with a reef knot [140]3. Darn in the ends.

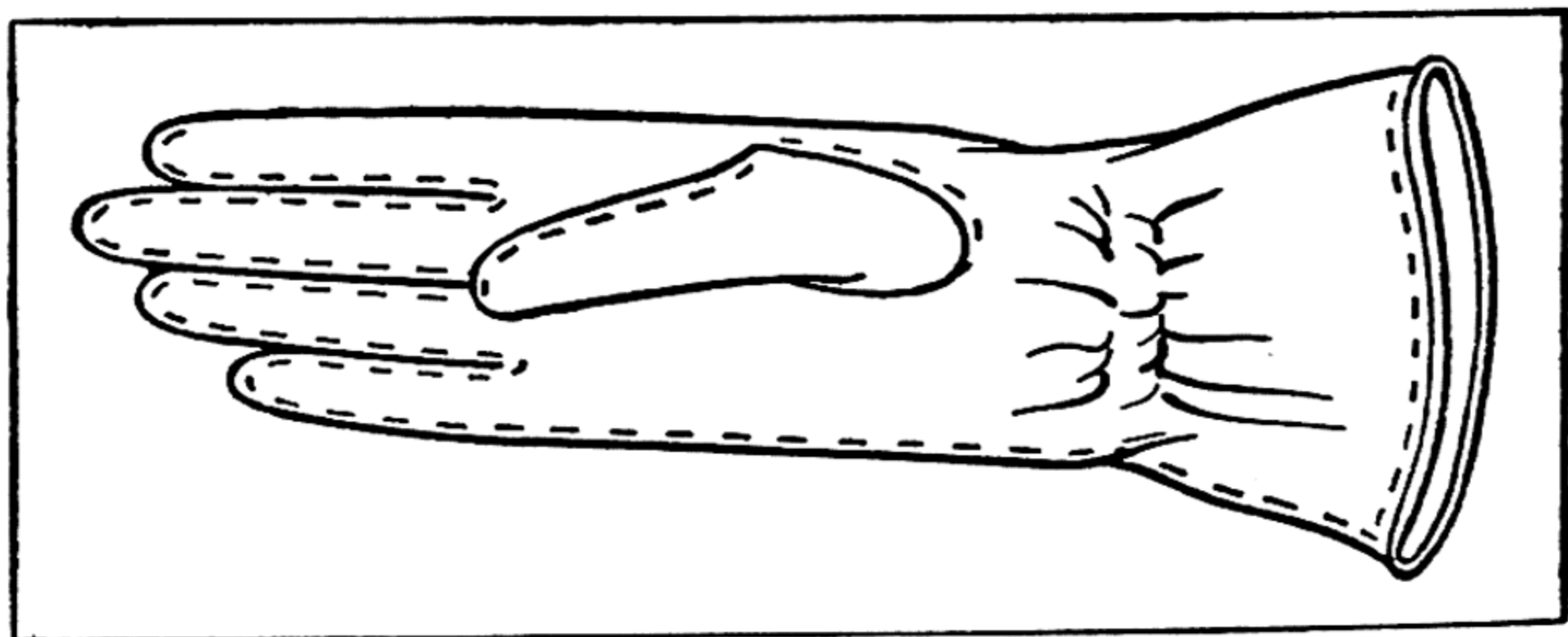
Elastic. Insert the elastic at the wrist while the glove is flat. If the position is not marked on the pattern, measure $\frac{1}{2}$ in. down from the base of thumbhole and $\frac{1}{4}$ in. in towards palm [140]4, then straight across to within $\frac{1}{2}$ in. of the side seam.

Turn in the raw edge of elastic and hem the end firmly to the glove at F. Herringbone over the elastic to G, taking the stitches through to the right side for strength. Draw up the elastic a little and secure with a pin, but do not fasten off until the glove is completely finished.

Fourchettes. Oversew the base of a pair with right sides together from H to I [140]2. Take a double stitch, but do not finish off thread. This when opened out forms the fork.

The fourchettes are sewn to the back of the hand first. Cut down between the first and second fingers and curve the top with nail scissors.

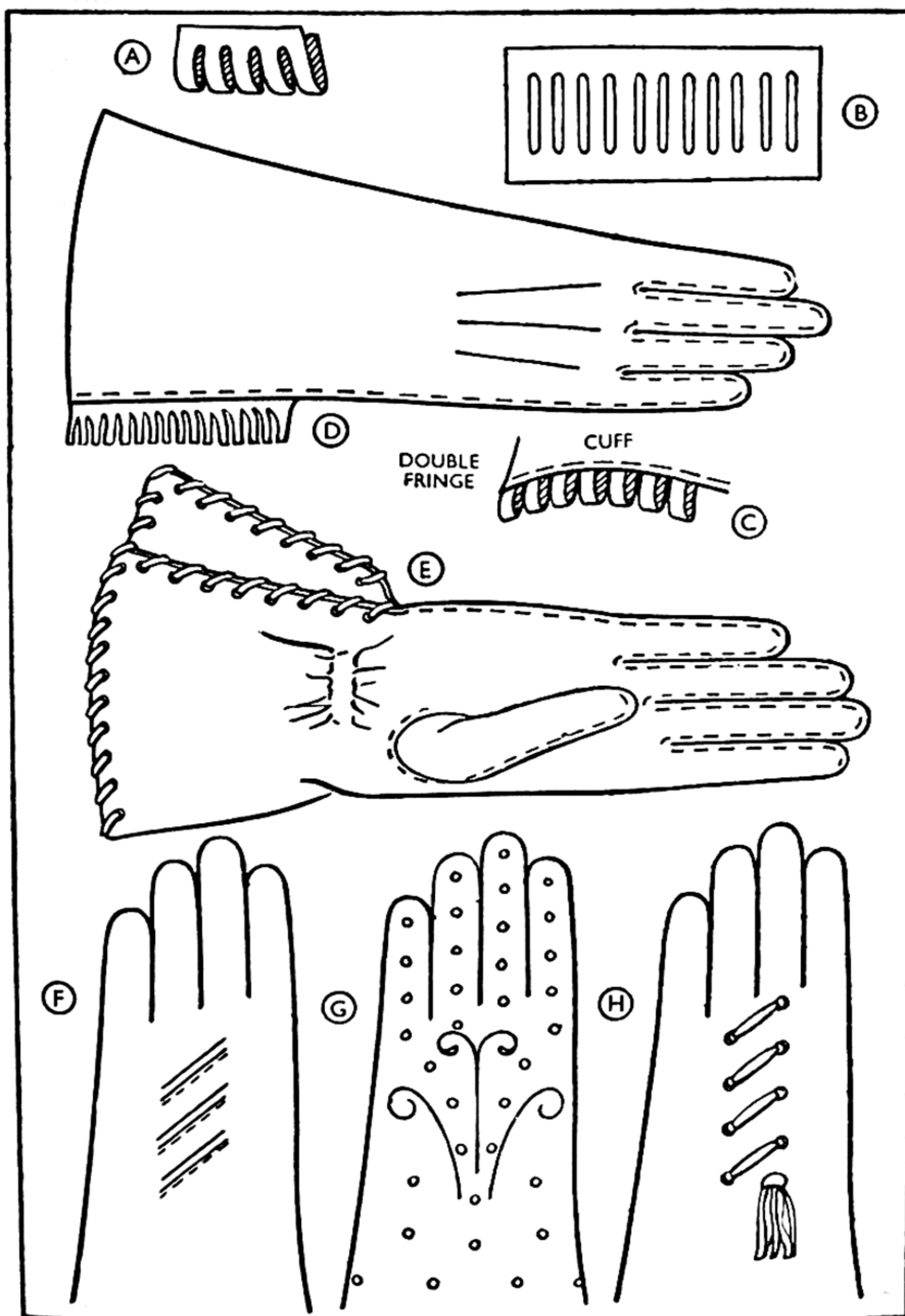
Point I is placed to the base of the first finger [140]1, with the same needle and thread, stab stitch the fourchette and the finger together half-way up. Measure the fourchette and cut it exactly the same length as the finger, tapering it, using the paper pattern as a guide. Continue sewing to the end of the fourchette. Finish off on the wrong side, darn-



[141] *A slip-on glove with elastic at wrist and sewn with stab stitch.*

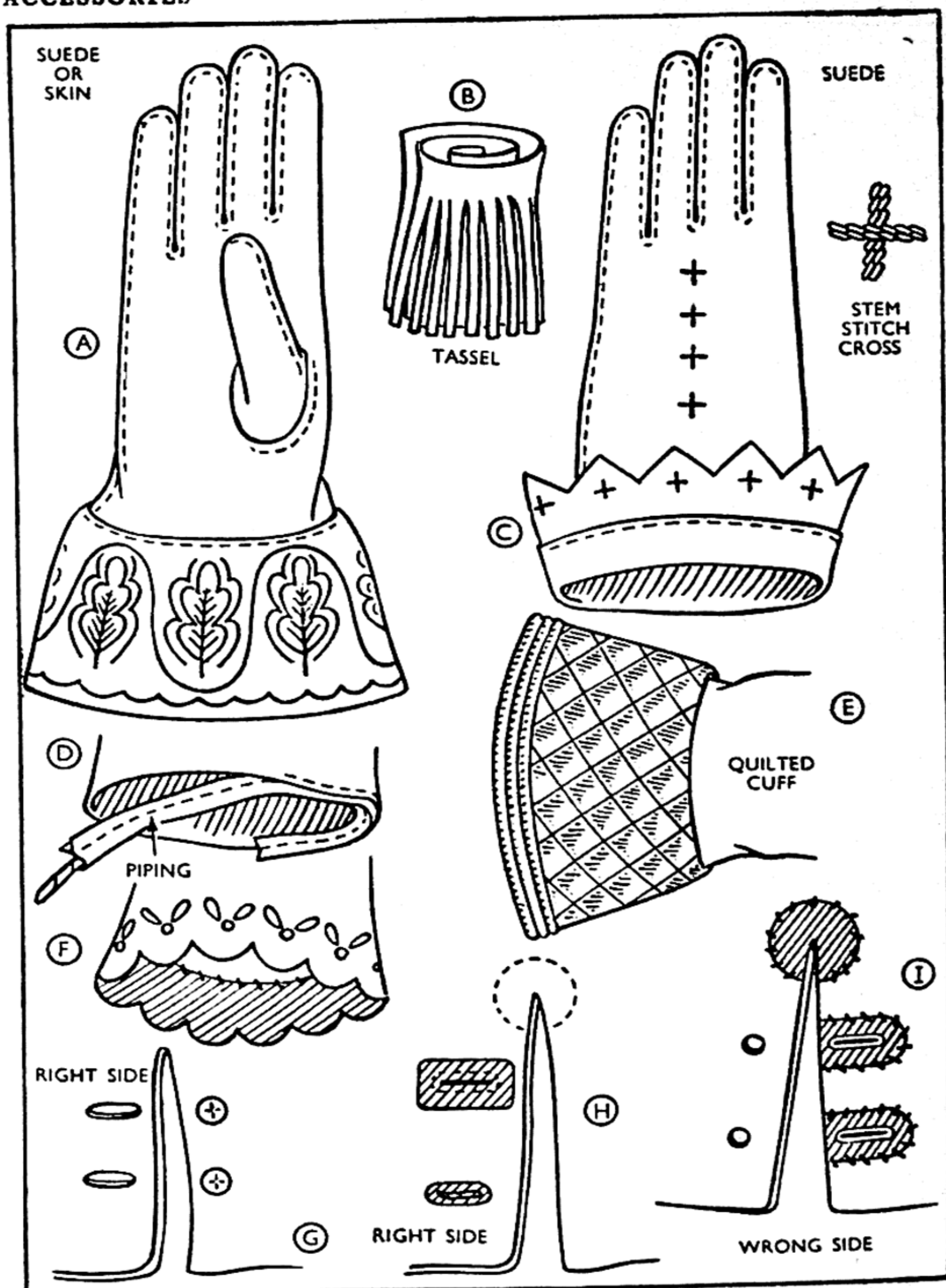
ing in the end of the thread. Curve the point of the second finger. Restart at the base and sew the fourchette to the left side of second finger, measuring and tapering as before. Care must be taken that the fourchettes are not cut too short. They should be just long enough to allow the width of two stitches at the tips. Insert all the fourchettes in this way and then sew the points.

Fit the glove and test the width of the elastic, turn in the end at G and fasten off securely. This may be omitted in a non-fitting type of glove, in which case a gusset may be needed in the side seam. Insert this before the stitching is completed, as [140]5. The glove when finished [141].

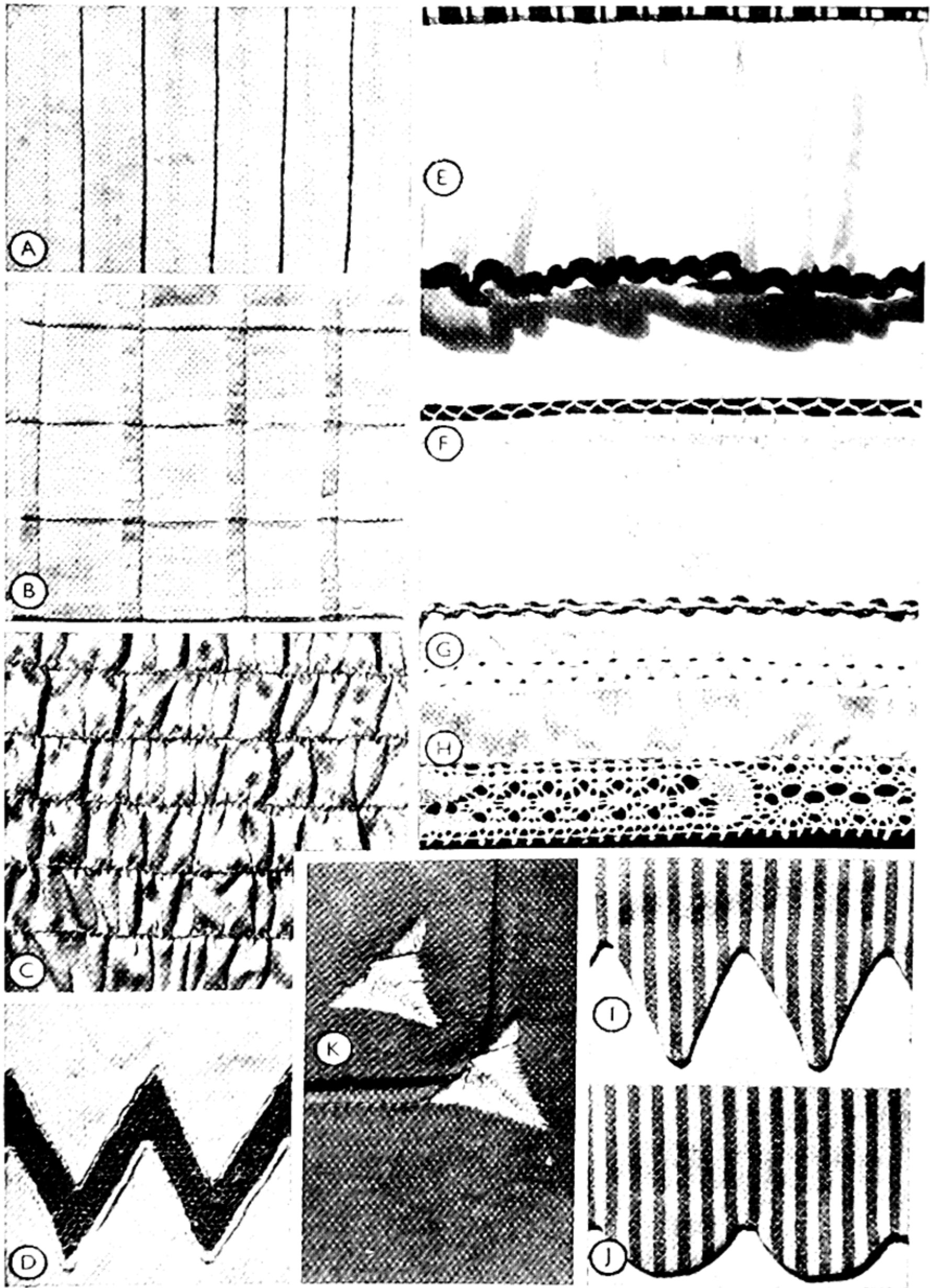


[142] *A. and B. Leather fringe is made double and inserted into seam, D. E. Thonging for gusset and wrist edge. F., G. and H. Trimmings for gloves.*

ACCESSORIES



[148] A. Separate gauntlets can be trimmed with appliqué. C. Embroidery. E. Quilting. F. Punched designs. D. Piping makes a strong edge. H. Buttonholes are bound and the slit is strengthened with a circular patch, I.



*A. Tucks. B. Cross tucks. C. Shirring. D. Net applique.
 E. Gathered frill. F. Twisted faggot. G. Threaded faggot and
 three-sided stitch. H. Lace sewn with french stemming. K. Arrowheads,
 I. and J. Faced scallops.*

ACCESSORIES



The flared collar is made in white organdie. The clerical collar is cotton fabric with a ribbon bow. The gloves are linen and the corselette belt, plaid material and having felt with small buttons.

DECORATION

Plain gloves are always smart and can be worn with anything, but some outfits call for a decorative cuff or gauntlet. This may be obtained in a number of ways. Simple stitching with a thread of a contrasting colour makes a gay finish for a cuff or the interest may be added to the back of the hand with a fancy design, instead of nips [142]F, G and H. This type of glove is shown in the illustration facing this page.

Punched Decoration. This is a fine openwork effect suitable for skin gloves. The design may be emphasized by placing a coloured lining behind the cut-out parts [143]F.

A Gusset. When inserted to give extra width at the cuff, may be stitched decoratively or thonged in a contrasting colour into the side seam [142]E.

Leather Fringe. If inserted into the side seam or at the cuff edge it is very smart. It is best to make a double fringe. Take a strip of skin, twice the width of fringe plus $\frac{1}{2}$ in., and cut slits at regular intervals through the centre [142]B. Fold this in half, A, and insert it into the seam D, or under the cuff edge, C, and sew with stab stitch.

Piping. The bottom edge of the glove may be left plain or finished with piping [143]D., binding, thonging or scallops, F, or similar shapes; a finish of several rows of stitching makes a ridged effect.

Separate Gauntlets. These are made and stitched on to the glove. In this case the glove is cut shorter, to the wrist, and the gauntlet is shaped, wider at the bottom than at the glove edge. The gauntlet may be made of leather or fabric; appliqué embroidery, quilting, decorative braid, trimming of beads or sequins are all good methods according to the purpose of the glove. Some suggestions for gauntlet decorations are given in [143] and [144].

A thong of leather and a leather tassel is sometimes used to tie the side of the cuff. Make the tassel with a square of leather which has been cut into equal strips on side, and rolled tightly [143]B.

BUTTONED GLOVE

This can also be made from the slip-on pattern by cutting the sides straight and making the glove shorter. The opening is made when the glove is flat. The slit is in the centre of the front and cut up as far as the base of the thumb. To strengthen the end of the opening, hem a small round piece of thin skin on the wrong side, with the centre at the end of slit [143]I, then cut to the end of slit.

The buttons are sewn on the thumb side of the glove [143]G.

Buttonholes. Bound buttonholes are made before binding the opening. Mark the position on glove. Cut a small piece of thin leather, about 1 in. by $\frac{3}{4}$ in., with the stretch along the length. Rule a line in the centre, the length of the diameter of the button, $\frac{1}{2}$ in. is usual. Place in position on the glove, right sides together, and stitch by machine, or stab stitch, using a very fine needle, round the line, leave about $\frac{1}{16}$ in. between the two rows of stitching [143]H. With a sharp penknife cut through the pencil line between the stitching, right up to each end. Pull the edges through to the wrong side, leaving a narrow binding showing on the right side. Trim and hem invisibly, H.

Finishing the Opening. Cut a strip of thin skin on the straight, about $\frac{1}{4}$ in. wide, and bind the opening and the bottom edge. Place the two right sides together and commence sewing at the side seam. Draw the binding tightly round top of opening. The joins are oversewn.

Mark the position for the buttons and sew on, having a small patch of leather or piece of tape on the wrong side for strength. One button for men; two or more for ladies' gloves.

FUR-BACKED GLOVES

These are warm and cosy for cold winter days and they are not difficult to make, if a simple slip-on pattern is used.

Practically any kind of fur is suitable for gloves, but the varieties of hare and rabbit furs, specially treated and sometimes dyed, are good.

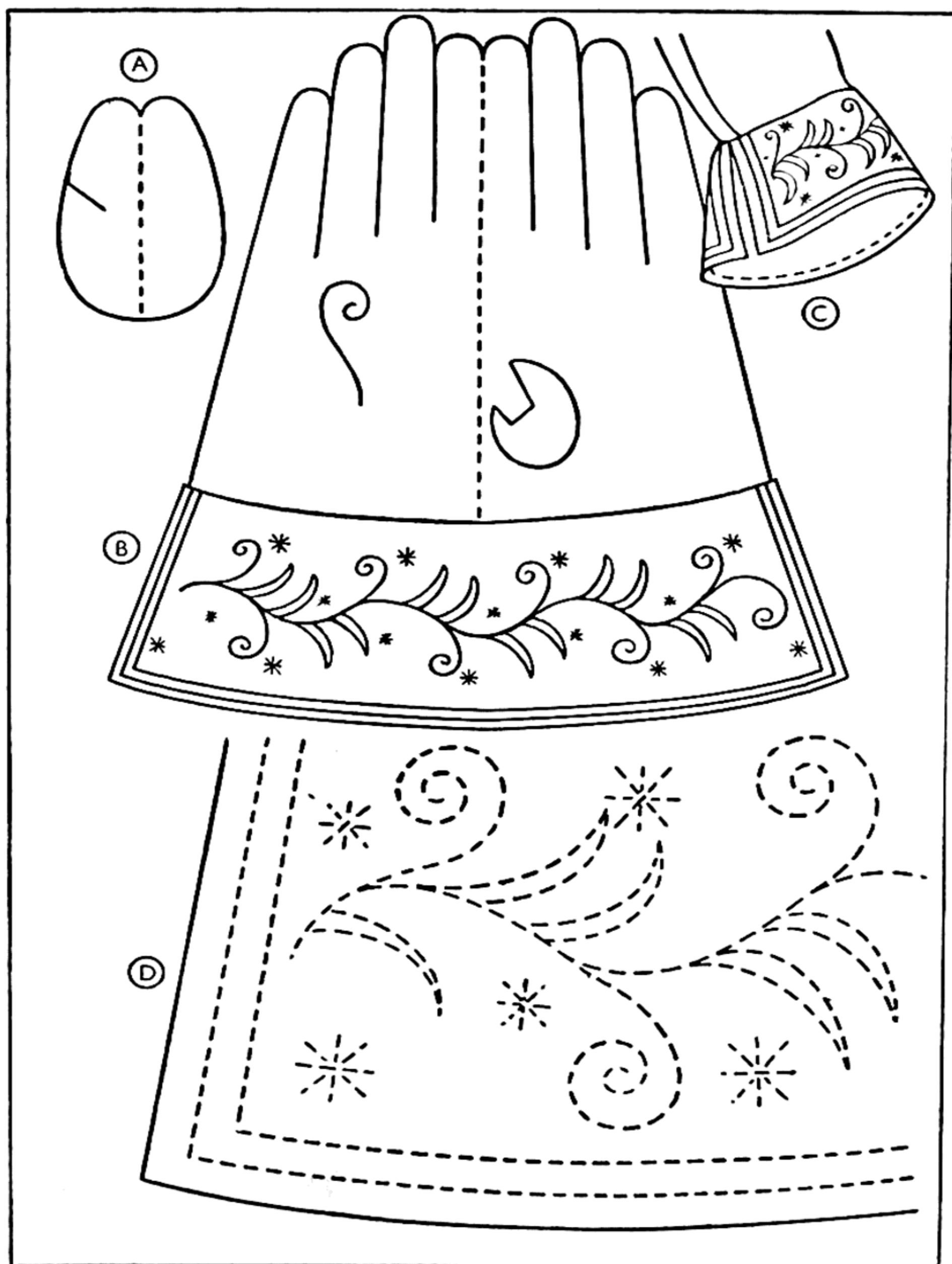
For the palms, a good hard-wearing skin, such as tan cape, should be chosen, but there are other varieties which are quite suitable.

A fleecy lining should be added for extra warmth; this can be bought by the yard, or the good parts of discarded cotton or wool stockinette underwear may be used.

Pattern. The pattern is divided to make the front and back. The front consists of two pieces, the palm and inside part of the thumb. The fur back of the hand and thumb is usually cut in one. The fourchettes are cut in leather.

Arranging on Skin. Lay the fur pelt downwards on a board. Place the back pattern so that the fur strokes towards the tips of the fingers. Mark out the pattern with chalk or pencil. Cut along the marked line with a sharp knife, lifting the fur away with the left hand, to avoid cutting the fur. Never cut fur with scissors, as one is apt to cut the hair also. Reverse the pattern, and cut the second glove. Care must be taken that the fur matches on both gloves.

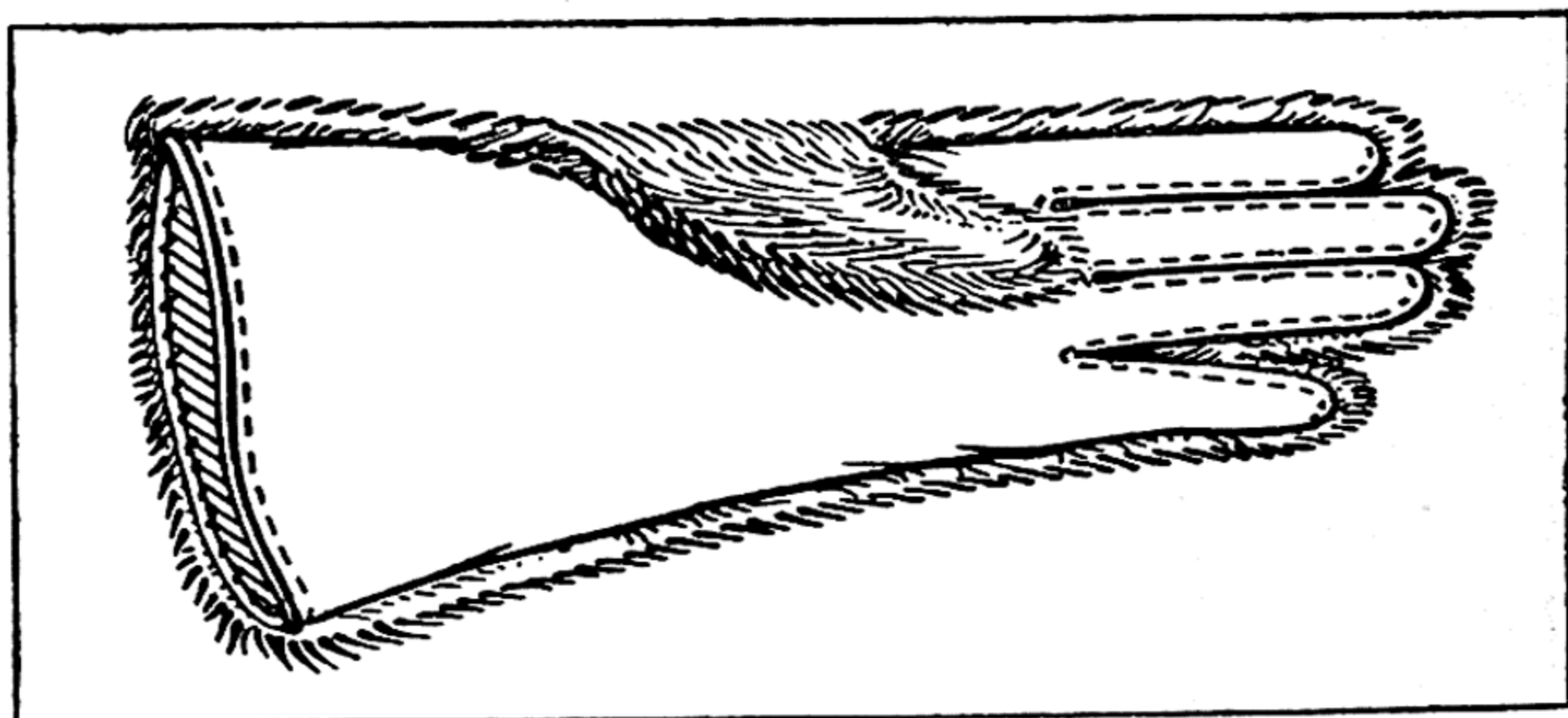
Place the palms, thumbs and fourchettes on the right side of the leather, with the stretch going across. Mark round the patterns, and cut out with large, sharp scissors.



[144] *B. The hand part of a glove with a separate gauntlet is cut shorter and the gauntlet is attached before the hand seam is joined. D. Simple scroll designs in embroidery are attractive for this purpose.*

Making-up. Join the fourchettes in pairs and sew to the back of glove with oversewing, as described on page 222.

Complete the glove by joining front to back. Place the two right sides together, pinning each finger in position to avoid twisting. Overcast the side and round the top of the thumb to the tip of the first finger. Overcast the other side of the glove to the tip of the fourth finger. Fasten off securely. Remove the pins from the fingers. Turn the glove to the right side and stab stitch the front fingers to the fourchettes. Turn back the bottom edge and insert a fine piping of cotton-wool. Slip in the ready-made lining and slip stitch to the glove at bottom edge. Tack the lining at the tip and base of each finger. [145] shows the finished glove. The gauntlets can be lined with fur if wished.



[145] *A fur-backed glove made from the pull-on pattern and lined with soft wool, stockinette or flannel.*

WASHING CHAMOIS GLOVES

First Method. The gloves should be placed in a bowl of cold water and left to soak for about five or ten minutes to loosen the soap left in from previous washings. If the gloves are very dirty, add a little soda. Rinse in lukewarm water until all the old soap is out. Then wash in a warm (not hot) soapy lather, squeezing the soap through the chamois the whole time. Never wash chamois gloves on the hands. Rinse and finish by squeezing out in a very soapy lather. Put the gloves on the hands, to stretch into shape. Take off carefully, pin together and dry in a natural heat.

Second Method. Wash the gloves as first method, then rinse in several changes of lukewarm water, finish by rinsing in water to which glycerine has been added: 1 teaspoonful of glycerine to 1 pint of water.

COLLARS AND CUFFS

Collars and cuffs that are made separately from the garment can be classed as accessories, as they can be used to change the appearance of a dress or the colour scheme. The making, however, is exactly the same as when they are used on a garment permanently, so they have been described in the chapter on Sewing Methods, page 126.

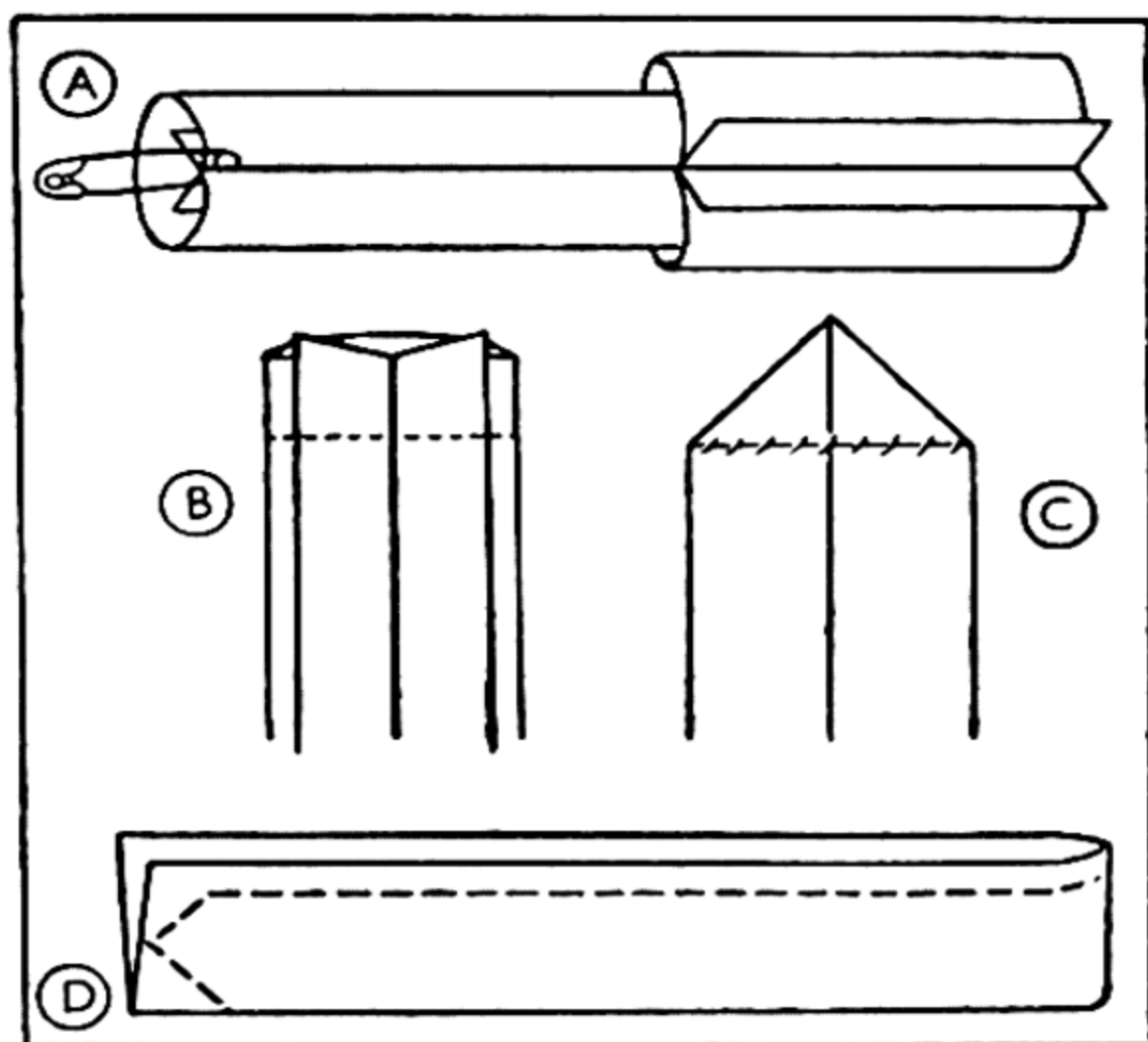
BELTS

A greater variety of changes can be made to dresses with the use of belts than with any other accessory. They can be narrow and severe, matching the frock or a contrast. A gay splash of colour can be introduced with the wide, shaped and stiffened variety, or for more dressy occasions the soft drapery of a sash is very becoming. Belts that are plain and made of luxurious materials, dull fabrics or felt that are enhanced with embroidery, studs, beads, sequins or braid, all help to enrich and liven a plain frock.

They are simple to make and odd lengths of fabric can be used.

Straight Belts. First Method. This type is suitable for woollen, cotton, and linen garments. It is made in double material. Cut a strip of material, selvedge way, 5 ins. longer than the waist measurement, and twice the width required, plus turnings for seams. Fold the strip in two lengthwise with right sides together, and machine stitch $\frac{1}{4}$ in. from the edge. Press the seam open, and pull through to right side. To do this fasten a safety-pin to one end of the belt, slip the head of safety-pin inside the belt and pull through [146]A.

Flatten the belt with the seam down the centre and tack. Finish the



[146] *A straight belt. A. The seam in centre. D. Seam at the side. B. and C. Making the end pointed.*

end with a point. To make the point: sew across the end when right sides are together [146]B. Trim the turnings, turn right side out and flatten. Fold both points to the centre seam and hem, C. This method should only be used when the material is fine.

Second Method. Cut the material as directed above. Fold the strip in two lengthwise with right sides meeting and machine stitch $\frac{1}{4}$ in. from the edge, also stitch one end the shape of point [146]D.

Cut the turnings from the point and turn right side out. A ruler is very good for this purpose. Begin at the point and pull the belt over the ruler until it appears at the open end. Tack with one seam along edge, taking care to poke out the point well to make a good line.

Turn in the edges of the straight end and stitch. Sew a buckle on to this end. Sometimes a fastener is sewn on to the point to keep it perfectly flat when the belt is being worn.

Ribbon and Material Belt. This may be made of one colour, to match a dress, or of two contrasting colours. If the belt is to be reversible, a laced fastening will be the most suitable.

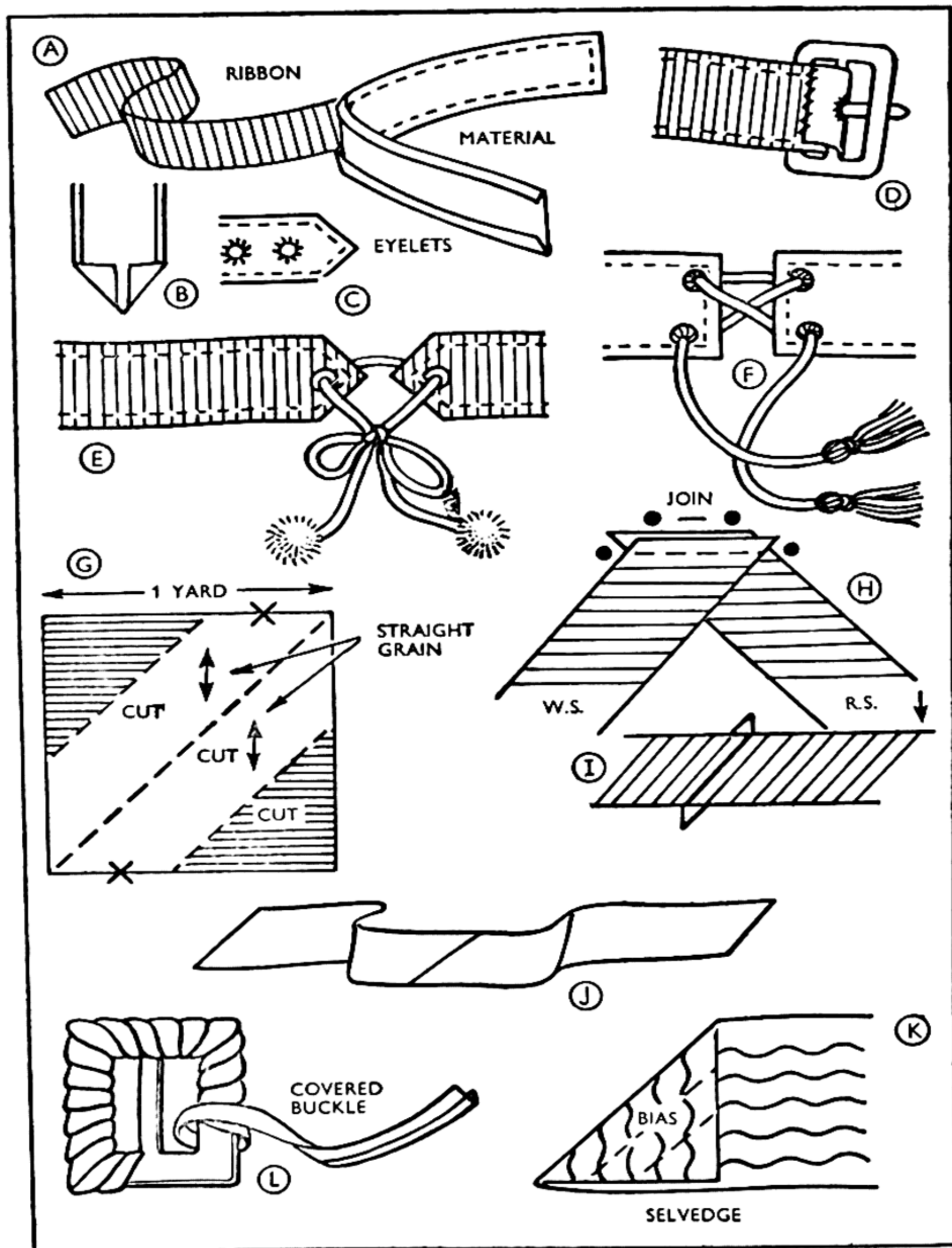
Belt of One Colour. Cut a piece of petersham ribbon the required length, plus wrap-over and an extra inch for turnings. Also, cut a piece of matching material $\frac{1}{2}$ in. wider than the petersham, all round, turn in the edges so that the strip is the same width as the ribbon, tack and press the turnings. Now tack the petersham over the material to cover the turnings [147]A, and stitch by hand with small running stitches. Shape one end as required, B, thread the other end through a buckle and fix in position, D. Work one or two eyelet holes at the shaped end of the belt for fastening, C.

Reversible Belt. Use a self-coloured material to match the dress, with a contrasting petersham ribbon. Make up as for a one-colour belt, but without a wrap-over and making both ends similar. Neaten the ends and work into each one eyelet holes through which cord or narrow ribbon can be threaded [147]E and F.

A Sash Belt. This may be any width, not more than 12 in. and not less than 6 in. The greater the width, the more length will be needed. Soft material which drapes well should be used, such as satin, chiffon velvet, silk crêpe, chiffon, and muslin, otherwise the bow will be clumsy.

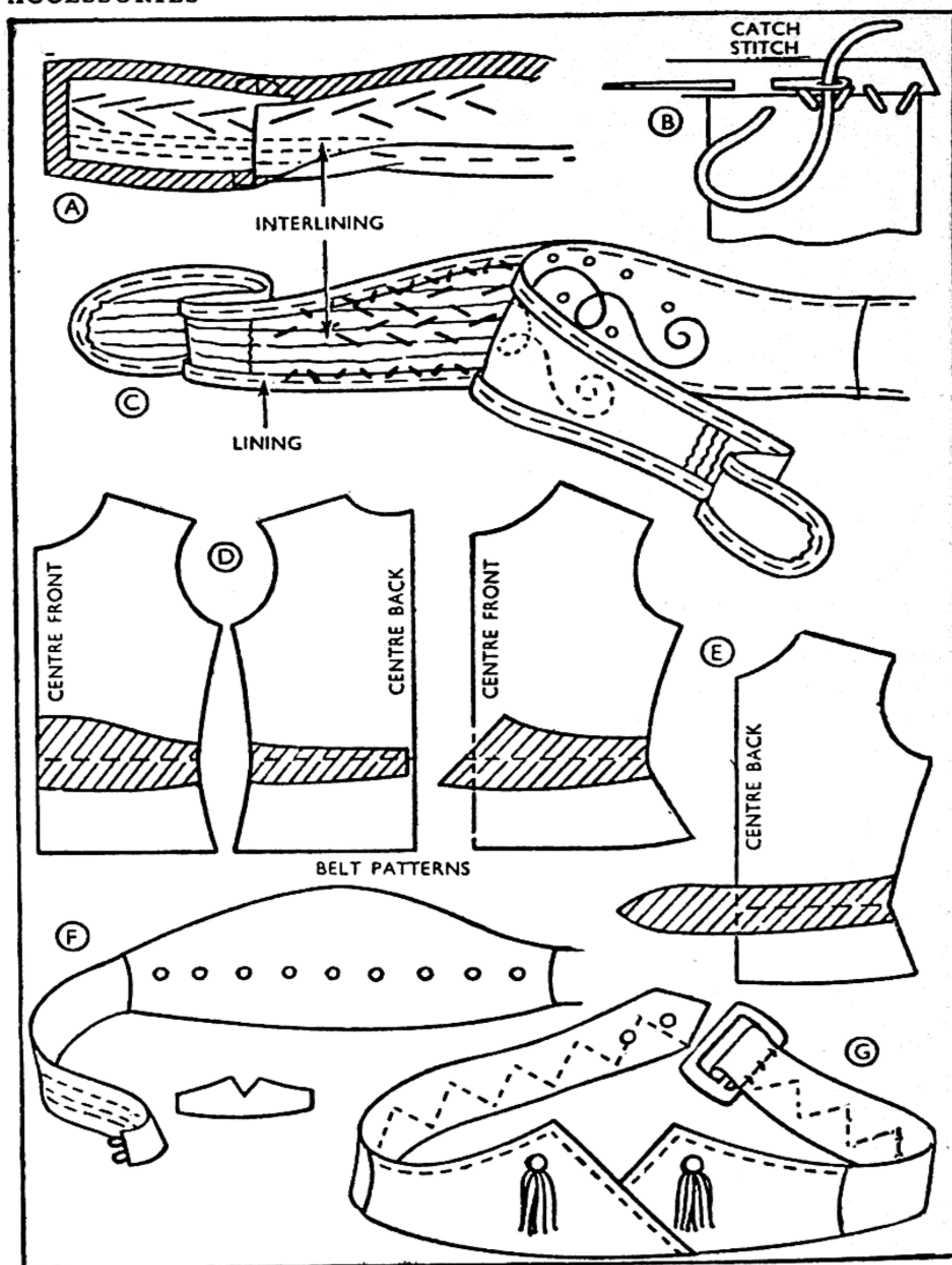
For a sash of 9 in. width, the length should be 2 to $2\frac{1}{2}$ yd., and the material should be cut on the cross [147]K. From a yard of material, 36 ins. wide, a sash just over 2 yd. long may be cut, G; the corner pieces could be used to make matching collars and cuffs.

A Single Sash. Join the seams [147]H and I, which should be cut narrow and neatened. The entire edge is then finished with picot worked by machine, or a roll hem may be made if the material is very



[147] A. One-sided ribbon belt with pointed end, B., and fastened with buckle, D. E. and F. Reversible belt with cord and eyelet hole fastening. H., J. and K. Cross-cut strips for sash. L. Covering buckle.

ACCESSORIES



[148] A. Shaped belts should be stiffened with canvas interlining and pad stitched. B. Catch stitch. C. Sew the lining to the canvas. D. and E. The pattern of the belt is cut on the bodice block foundation. F. and G. A belt that is wider at the front fastens at the back.

soft. Alternatively, it can be bound with a narrow crossway binding. Make sure that both ends slant the same way before finishing off, J.

A Double Sash. If the material is very thin, it can be lined. The lining and sash are placed with right sides together, after the lengths have been joined. A line of stitching is made all round except at one end. Press the seams on the wrong side, turn the sash right side out, turn in the raw edges of the open end and slip stitch them together.

A Shaped and Stiffened Belt. An infinite variety of shaped belts may be made, and they are suitable for day or evening wear; there are many methods of fastening them. The deep corselette type, or one that is very wide at the front and narrow at the back, should be cut from the bodice block pattern and shaped with darts, in order to get a good fit.

Mark the shape of the belt on the bodice block, as shown in [148]D and E, and cut out the pattern. Cut out the material for the belt itself, also the lining of similar or different material, both with $\frac{1}{2}$ in. turnings. Join the seams and press. Cut out an interlining or stiffening to the exact size of the pattern, allowing turnings only where there are seams. All the pieces are cut on the straight for this type of belt.

Place the interlining on the wrong side of the belt lining, lapping the seams and matching them with lining [148]A, tack the two together.

Pad stitch the interlining and lining together, see page 136. If the belt is not reversible, rows of machine stitching may be used instead of pad stitch; this will give a stiffer foundation for a very wide belt. Turn the lining over the canvas, C, tack and sew with catch stitch, B.

Now take the belt material, turn in all the edges so that the finished piece is exactly the same as the lining, tack it in position over the canvas [148]C, and slip stitch the edges by hand, or machine stitch round the edge. If the belt is not very stiff and only shaped a little, the right side of the belt may be placed to the right side of the material and the edges machined. The turnings of the curved parts are clipped, then pressed and turned right side out, a short end having been left unsewn for this purpose. This end is then turned in and slip stitched.

The Fastenings. For a laced fastening, eyelet holes are worked through the belt and cord is threaded through.

Large hooks and eyes may be sewn to the ends or loops of cord with buttons sewn to match. Ribbon ties make a good fastening for a fancy belt.

When a belt is shaped or pointed at the front it is better to make the fastening at the back. This could be a buckle, as in [148]G, or loops and buttons. The front is cut in one piece, with joins at the side seams.

Corselette Belt. These are usually very wide and they should be cut from the block pattern, as shown in [149]H. To get a good fit, darts are made either side of the front and back, as H. The canvas interlining is slit over the darts and lapped over, J.

The belt is made in the same way as a shaped belt. The best fastenings for this type are bows of ribbon [149]r, or lacings and eyelet holes. As used for the one photographed and illustrated facing page 225.

Decoration. Embroidery decoration should be applied to the material before the belt is made up. Braiding or stud trimmings can be added after the belt is completed, they need the firmness of the interlining as a foundation.

Covered Buckle. To make a buckle to match a belt, cut the shape in cardboard first. Then cut several lengths of material on the cross, about 1 in. wide. Join into one long strip and press the seams. Fold one edge of the strip under for half the width lengthwise, and with right side out cover the cardboard foundation by winding the material over it, covering the raw edges with the fold [147]L.

This type of buckle is suitable for use with a draped belt.

Belt Supports. Belt supports are made at the side seams in order to hold a belt in position. These are made of the dress material; they should be $\frac{1}{4}$ in. wide. Cut a strip of material 1 in. longer than width of belt and $\frac{3}{4}$ in. wide. Fold over and hem down on the wrong side. Make a turning at the top and bottom of tab and sew it firmly to the side seams in the position of the belt.

A Thread Loop. With a strong thread make three strands along the seam, wide enough to take the belt, work loop stitches close together across these strands. The making of loops is fully described on page 162. This is less bulky than the cloth supports and suitable for silk frocks.

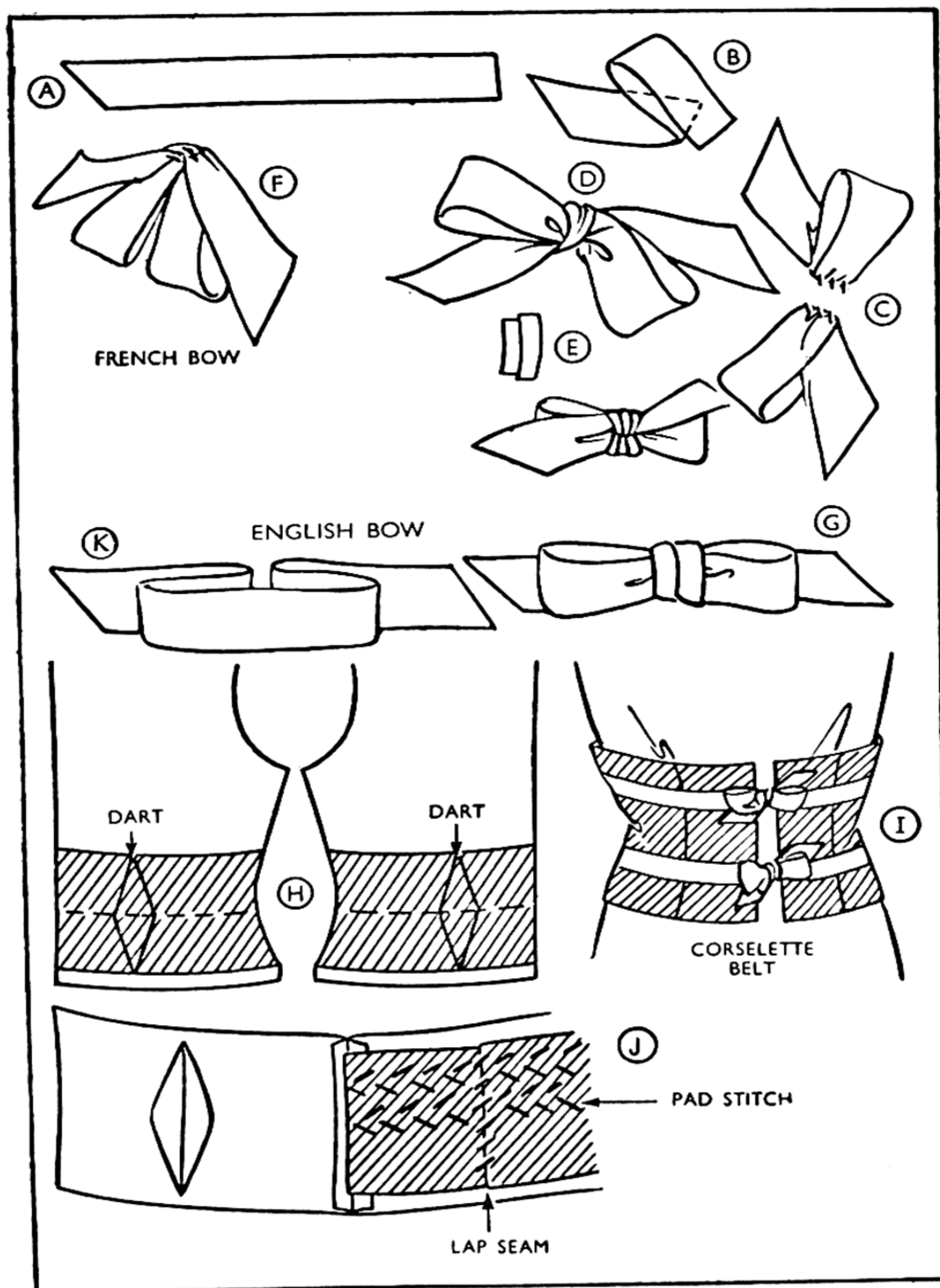
BOWS

These are frequently used as trimming for dresses as well as for fastenings of belts. There are several ways of making them.

French Bow. Cut two pieces of ribbon, both the same length and slanting at one end [149]A. Fold each one to make a loop and tail, making the loop slightly shorter and at an angle to the tail, B. Sew the end to the fold with oversewing, C. The second loop is sewn as the first but the tail should slope in the opposite direction to give a crossed effect. Place the two loops together and oversew the folds, F.

For the tie cut a short piece of ribbon, a little longer than the ribbon width, and make a fold in it, E. Wrap this round the centre of the bow and sew the two ends neatly on the wrong side; D shows the finished bow.

English Bow. This is made from one length of ribbon folded so that the loops fall in the centre. They should be a little shorter than the tails [149]K. Stitch the centre and gather it slightly. A small length of ribbon is pleated and wrapped round the centre, G, and the two ends are sewn on the wrong side.



[149] A French bow is two strips joined in the centre; an English bow is one piece. Ribbon and bows fasten a wide corselette belt, with danted sides.

Embroidery

✓ EMBROIDERY is one of the oldest and most fascinating crafts, and it is both useful and decorative. For centuries it has been popular as adornment for dress and household linens.)

Between the twelfth and sixteenth centuries Britain was celebrated for beautiful church embroideries, some of which are still in existence, the Syon Cope being one of the most famous.

Domestic embroidery reached a high degree of excellence during the Elizabethan period when the Orient was explored by British sailors. The rich embroideries brought from China and the Far East were copied by the ladies of that time and all manner of garments were finely embroidered, shirts, gowns, bodices, caps and gloves. The work was elaborate and rich in quality with the use of metal thread, fine silk, precious stones and pearls. Pillow cases, cushion covers and wall hangings were also richly decorated. This love of embroidery for everyday use continued during the seventeenth and eighteenth centuries.

During the nineteenth century embroidery became less popular as a form of decoration, although it never really disappeared.

Today, embroidery is returning to popularity both for the adornment of clothes and on household linens. It is particularly popular for decorative wall panels.

Many of the European peasant embroideries owe their charm to the design, which is made up as the work progresses. Much of this embroidery is worked by the thread of the fabric so the nature of the design is limited and there is a certain simplicity in the work. This naïve effect is not obtainable in more sophisticated embroideries.

WORKING PRINCIPLES

THE varieties of embroidery are so numerous that almost any kind of material can be utilized. There is stitchery to suit all purposes, whether for hard wear or purely for decoration.

To become efficient in the working of embroidery does not require hours of constant study, but it is essential to have a good knowledge of the basic stitches. Once these have been mastered, a little practice is needed to perfect technical skill and to learn how to utilize the various stitches to suit different purposes. Variations based on these stitches

may be invented, and most of them can be used in a number of ways to give quite different results. Fine and dainty work for handkerchiefs, lingerie, children's and babies' clothes; gay, brightly coloured work for dress accessories; the ornamental silk and gold embroideries for church vestments. Finally, the bold designs of bedspreads, curtains and cushion covers, and the white embroideries used for collars and cuffs and the monograms on sheets and other household linens.

With a good knowledge of stitchery and the ability to apply it to different shapes it should be possible to plan original designs, which are much more fun than the transfers or traced materials which one can buy.

Many simple border and repeating designs can be built up with the different stitches. Ideas for these stitchery designs can be obtained from the examples of old embroidery found in museums. A study of these specimens will show how the stitches are used to give form and moulding to the motifs. Many of these embroideries are simple in design and execution, as will be found in the Jacobean hangings some of which are worked in one stitch only.

Original ideas may seem childish and unbalanced when compared with bought transfers; but with practice and an increasing knowledge of materials and technique really worth-while designs, which have the personality of the individual, can be made. In such a personal craft as embroidery this is important; perfect technique alone makes the work boring and the finished piece dull, but with good colour and an original application of stitchery on well-chosen material there is excitement in the execution and gaiety in the completion.

✓ EQUIPMENT

Very little inexpensive equipment is needed for this work, consequently it can be carried about easily and can be practised anywhere, providing there is a good light.

The most important items of equipment needed are:—

✓ **Needles.** Crewel or long-eyed sharps. The eye should be just big enough to take the thread, and the surface should be very smooth. Tapestry needles with blunt ends are used for canvas work, certain types of white work, darning on net and cross stitch.

✓ **Thimbles.** A good fit, comfort and a smooth surface are needed.

Stiletto. Used for piercing eyelets and in Broderie Anglaise, they can be round or flat.

✓ **Scissors.** Small sharp scissors with points are the most used; larger ones will be required for cutting material; for appliqué, ones which have one blunt point are useful.

✓ **Frames.** These are not always necessary in embroidery, but for some

forms of work and for certain stitches it is advisable to use one. There are two types from which to choose.

✓ *The Rectangular Frame.* Suitable for all kinds of work, it may be obtained in various sizes and is adjustable.

It consists of two rollers with webbing attached, and two side pieces which fit into slots at the ends of the rollers. These side pieces are screws with movable nuts or flat slats with holes and pegs, for adjustment.

✓ *The Hoop or Tambour Frame.* This consists of two hoops and is useful for small work. Care must be taken not to pull the material too tightly in the frame or it will become unevenly stretched.

✓ *Transferring Materials.* These will vary according to the method of transferring used, but they will be chosen from the following list.

Tracing paper; tissue and carbon paper; transfer ink; drawing pins. Pounce (consisting of powdered charcoal, powdered cuttlefish or powdered pumice).

Pricker (a large needle inserted into a wooden handle).

Water-colour paint, in light or dark colours.

Fine brush, a pen and a hard pencil.

In some types of embroidery special tracing materials are used, these will be dealt with under separate headings for each type of work.

✓ *Materials.* As the surface of the material is of great importance in embroidery great care must be given to the choice. The purpose of the article, the need for durability and possible washing quality, should be taken into account. Poor materials are not worth the time spent in working the embroidery, they give disappointing results and are unpleasant to handle. A ground material should be selected with a view to showing off the stitchery; which may be incorporated into the fabric, as in drawn fabric work; or may partly cover the background, as in the use of surface stitchery; or it may completely cover the ground, as in canvas work, and often in appliqué work. †

✓ *Linen.* This may be bought in a variety of textures, from the very fine to the very coarse weaves, and it is strong. It is, therefore, one of the most suitable ground materials for embroidery and it is pleasant to handle. The pure white, unbleached and natural, and the colours are all washable. In some varieties the threads are woven loosely and can be easily pulled for drawn threadwork, others are closely woven.

✓ *Patterned Materials.* Damask and brocade are sometimes used as backgrounds for repeating patterns, and rich materials, velvets, satins, and heavy silks are suitable for decorative hangings and embroidery which has not to stand hard wear. For really elaborate work they can be enhanced by the use of metal threads, beads, sequins and jewels.

✓ *Synthetic Fabrics.* There are many which make suitable backgrounds but their wearing qualities should be tested before use.

✓ **Threads.** There is a great variety, from coarse wools to fine silks and synthetic threads.

Silk Threads. There is the untwisted floss which is very difficult to handle; the tightly twisted purse silks of fine quality; various intermediate threads of varying thicknesses and twisted to a greater or lesser degree; and the stranded silk.

— *Wools.* All thicknesses and weights are made; some almost untwisted, like soft embroidery wool; loosely twisted, as in tapestry wool; or very finely twisted, as in crewel wool.

— *Linen and Cotton Threads.* These also vary in thickness. Cottons may be obtained stranded or twisted.

✓ *Synthetic Threads.* There are all kinds imitating any of the pure threads, they are obtainable in all colours and thicknesses, some being more suitable for embroidery than others. Practice and use will show the best threads to choose to suit the work to be done.

— *Metal Threads.* For appliqué embroidery, wall panels, church embroidery and work which does not require washing, all kinds of metal threads, both round and flat, are obtainable, gold, silver, copper, and aluminium; while sequins, beads, pearls, string, cords, braids, and fringing may be used to give interesting effects. In fact, there is a wide choice from an infinite variety of materials.

DESIGN

As it is much more fun to be both the designer and the executant of a piece of embroidery, a few suggestions on the planning of a design are given as a guide and inspiration to the beginner. With a knowledge of procedure it is not difficult to work out simple ideas and, as progress is made, more adventurous attempts can be tackled.

To have decided what is to be the size and shape of the article to be made, whether it be a chair seat, collar and cuffs, or a bedspread, is to have solved a large part of the problem.

The materials are the next to be chosen, and the kind of embroidery should then be determined. For instance, if a chair seat is to be made, canvas work is an obvious choice as it is one of the most durable and hard-wearing kinds of embroidery. As canvas embroidery is worked by the thread, a limitation is already placed on the nature of the design, which will have a certain rigidity and geometrical quality and must be built up on straight lines, however short they may be. In this way most designs will have a number of limitations whatever type of embroidery is chosen.

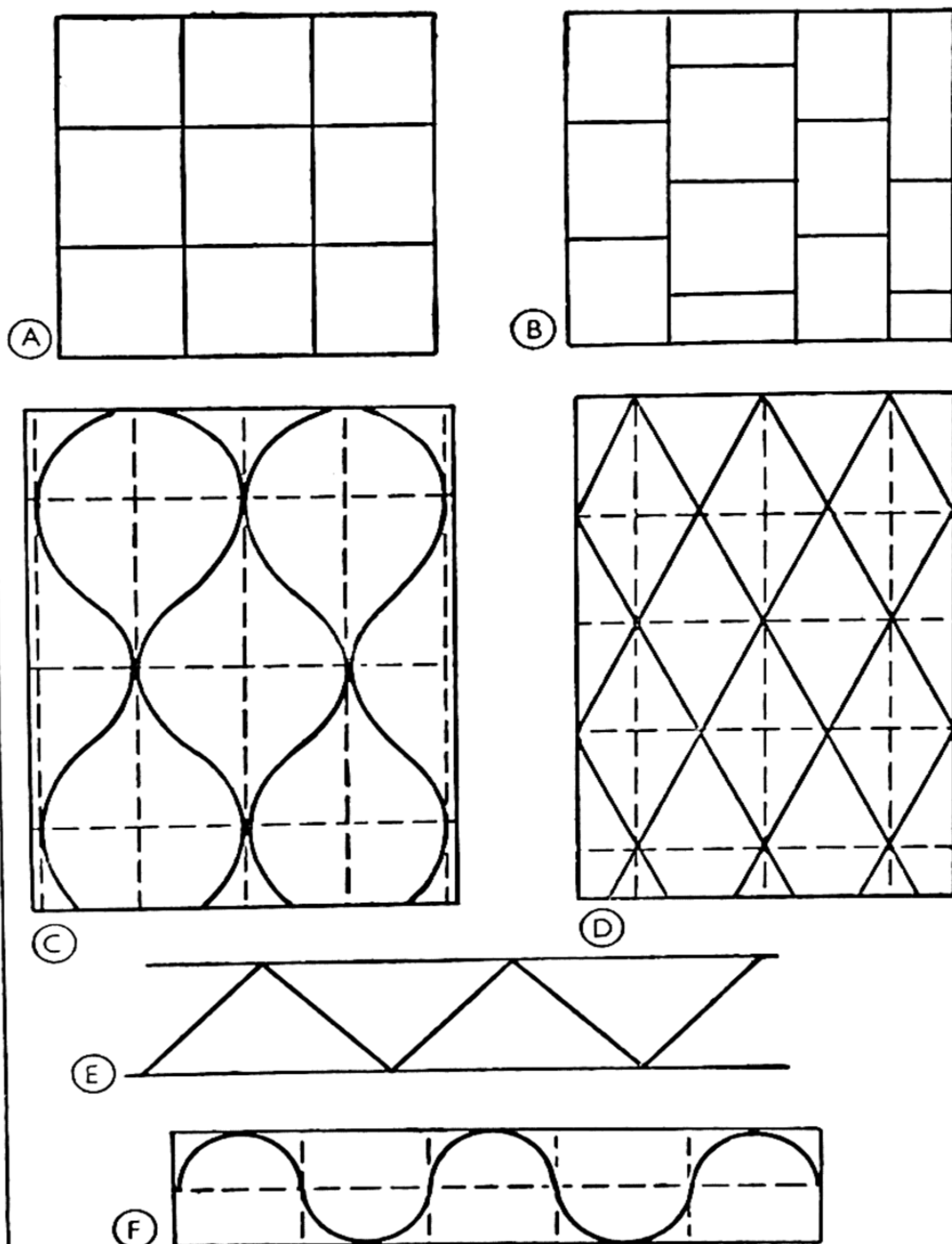
What now remains is to decide the subject matter, the spacing and arrangement of the motifs and general personal requirements.

Most designs are built up on a geometric framework, unless they consist of a single decorative motif or of an illustration. Repeating patterns must have a simple groundwork in order to get an even repetition, whether they are used for borders or for covering large areas. Straight lines, curved lines or a mixture of both, utilized to form groundworks of squares, bricks, circles, diamonds and ogees, or as separate units are good beginnings in pattern design. [150] A and B show straight lines in square and brick formations, C is an ogee pattern made up of curved lines, D an all-over diamond pattern, and E and F border designs with straight and curved lines. In [151] these basic formations are elaborated to make simple designs which could be used as patterns for embroidery. [151]A, D, F, G, H and I all show suggestions for the combination of straight lines and curves with circles, squares and diamonds. B is made up entirely of squares, C circles and E triangles. On these foundations even more intricate patterns can be built up.

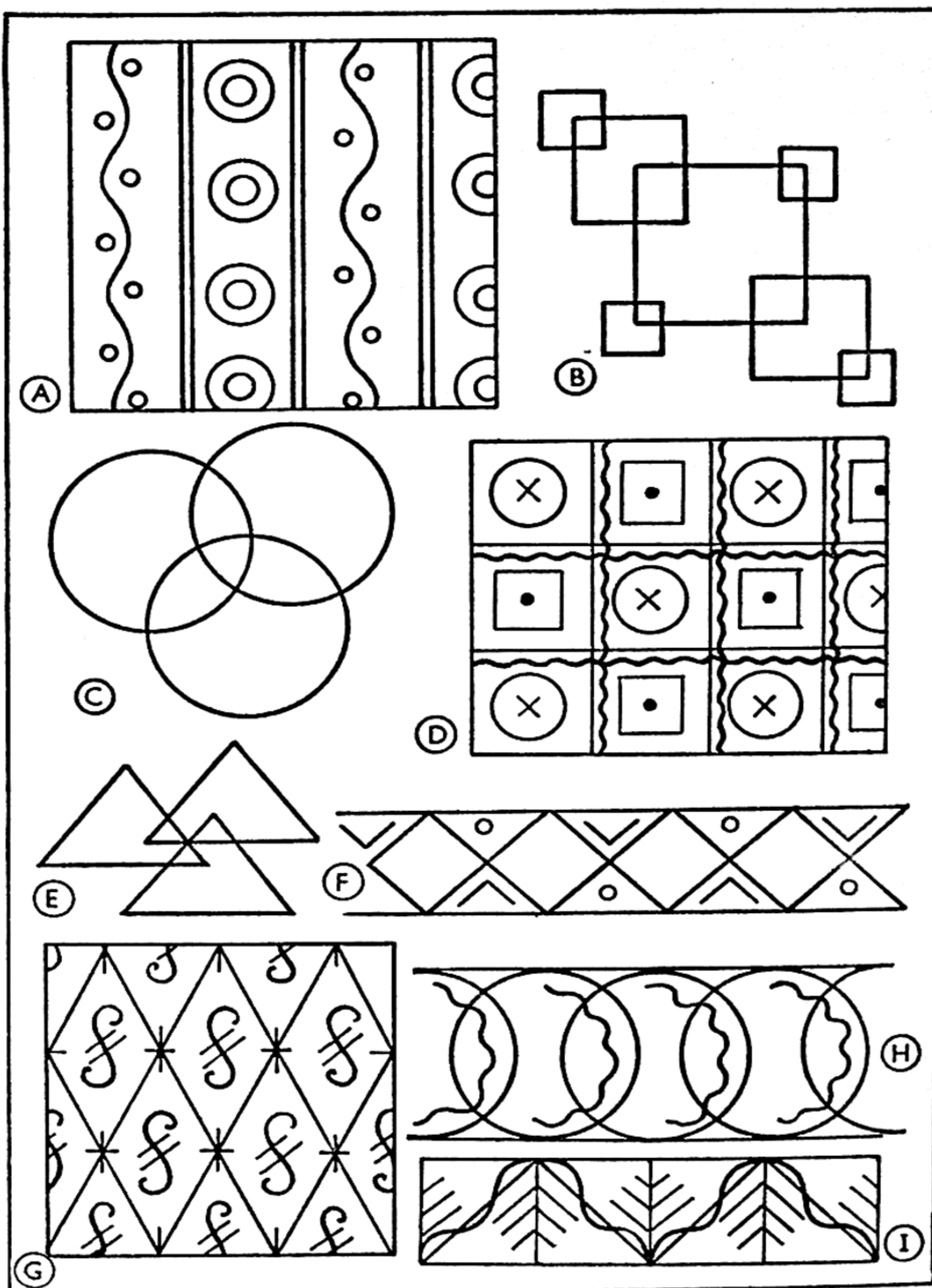
To produce a good design it is essential to have plenty of ideas, and it is a good plan to make a scrapbook of cuttings which can be used for reference. Illustrations of natural objects such as animals, plants, shells and figures, in fact anything in which one is most interested, should be collected. Those who are really keen on design will make studies of their own, which is better still, for not only will they gain practice in drawing but there will be a certain individuality not found in reproductions.

Another way to get ideas for designs is to cut out various shapes in different papers, newspaper, corrugated card, sugar-bag paper, in fact anything that is to hand. All kinds of shapes may be cut—leaves and flowers, geometric figures, animals or anything one fancies. When lots of these shapes have been cut arrange them on a sheet of drawing paper, moving them about until a good pattern is obtained. Pin them on to the background and draw round them, making a complete outline of the design. Pieces of string, curtain rings, buttons and all manner of odds and ends may be incorporated with the cut-out paper, which is removed after the drawing has been made. An outline of the design should be left on the paper, with, perhaps, the addition of string and oddments to add interest to the pattern. The use of different kinds of paper gives some idea of tone values to the design and suggests the need for breaking up the individual motifs. This should be remembered when interpreting the design in material.

In all design, the aim should be for a decorative and not a natural representation. No flower should be embroidered so that one has the impression it could be plucked from the ground material, for to copy faithfully means that the individuality of the embroidress is lost, and it is much better to use a little imagination when reproducing natural forms. Because of the medium employed there are bound to be certain



[150] *Most designs are built up on a geometric framework, and the basic patterns shown above are a good beginning in pattern design.*



[151] *The basic formations illustrated on the previous page are here elaborated to make simple designs, which could be used attractively as patterns for various methods of embroidery.*

limitations in the rendering of the design, and inevitably there must be simplification of the natural form which often adds charm to the work. Perspective and an attempt at solidity should be avoided, as embroidery is essentially a method of surface decoration. From time to time imitations of paintings have been attempted in embroidery but these are far from successful and rather pointless, as much better paintings could be executed in a much shorter time.

The drawings in [152] show how naturalistic motifs can be simplified for use in designs. A and D show how to construct simple basic flower patterns. J shows the combination of flower motifs with a geometric basis. K and L are foundation outlines which can be turned into motifs such as A, B, C, D, E, F, and G. The butterfly, H, and the duck, I, are designed in the same way.

Once the embroidress has learnt to design successfully she will not want to use bought transfers, for not only is the work original, but it has individuality and, unless a copy is made, there is not another piece like it.

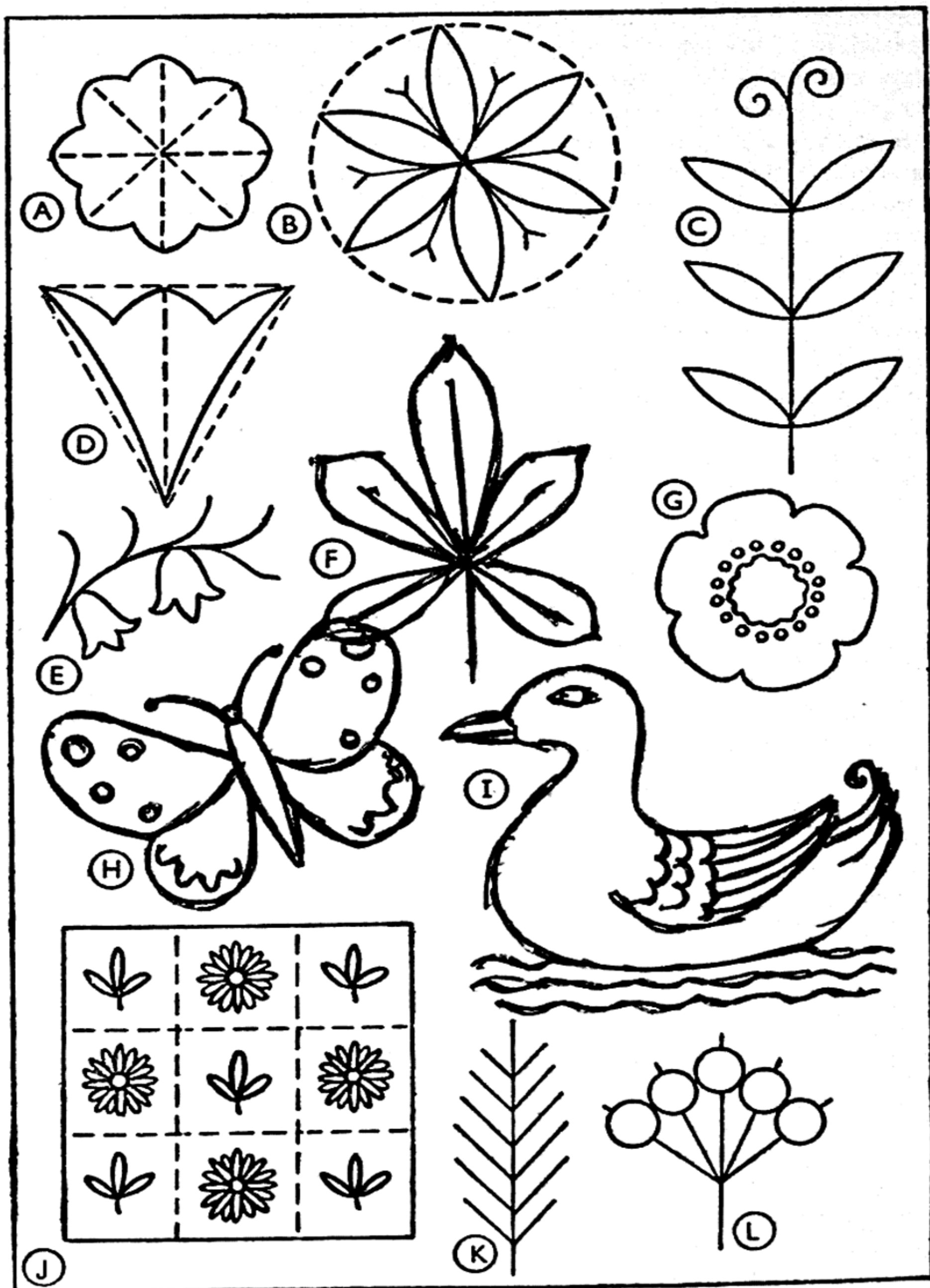
TRANSFERRING DESIGNS

When the design is completed it has to be transferred on to the material. There are several ways of doing this, all of which are described here.

Transfer Ink. Trace the design from the drawing paper on to tissue paper, do not use tracing paper as it is too harsh, then using a fine pen or brush, draw over the outline with the transfer ink. Place the design face downwards on the material and pin firmly in place. Iron off the design with a hot iron. When the paper is removed a clear impression should be seen on the fabric. If it is too faint paint in the line with water-colour, using a fine brush.

Carbon Paper. This method is not too satisfactory as it sometimes leaves marks on the material. Embroidery carbon must be used, a dark one for light materials and vice versa. Pin the material on to a board, right side uppermost, and place the carbon face downwards over this, do not pin the carbon, then place the design on top of the carbon and pin it securely, making sure that the pins do not touch the carbon or they will leave marks. Trace over the design with a hard pencil, remove the design and carbon, and a faint clear outline should be left on the material. This may be made more permanent by painting over it with water-colour.

Pouncing. One of the best methods of transferring designs. Trace the design on to tracing paper, leaving a good margin all round. Place the design right side down over a thick cloth such as a blanket, and prick with a pin; the small holes should be close together all round the outline. Place the perforated design, smooth side down, on the material, and fix



[152] *All naturalistic motifs should be simplified when used in design. Here some of the more popular forms are shown in simple outline.*

both firmly to a board with drawing pins. Rub smoothly all over the design with pounce. This is made from a mixture of powdered charcoal and cuttle-fish, for light materials, and powdered chalk or pumice for dark ones. The pounce is rubbed in with a pouncing pad, which is made from a ball of soft material or felt rolled into a round pad. Remove the tracing paper and gently blow off any surplus powder. The fine dotted outline which remains is painted in with water-colour. Shake off any surplus powder.

Transparent Materials. Organdie, muslin and canvas are laid over the design, which should be drawn with a heavy line so that the outline shows through clearly. It is painted on to the fabric with water-colours.

Delicate Fabrics. Some materials, such as velvet or ninon and those whose surfaces cannot be painted successfully, have special treatment. The paper design is tacked to the fabric, and small running stitches are made through the paper along the pattern outline. The embroidery may be worked over the paper and fabric, and the paper is torn away afterwards. Alternatively, the paper is removed after tacking, leaving an outline of the design in the thread.

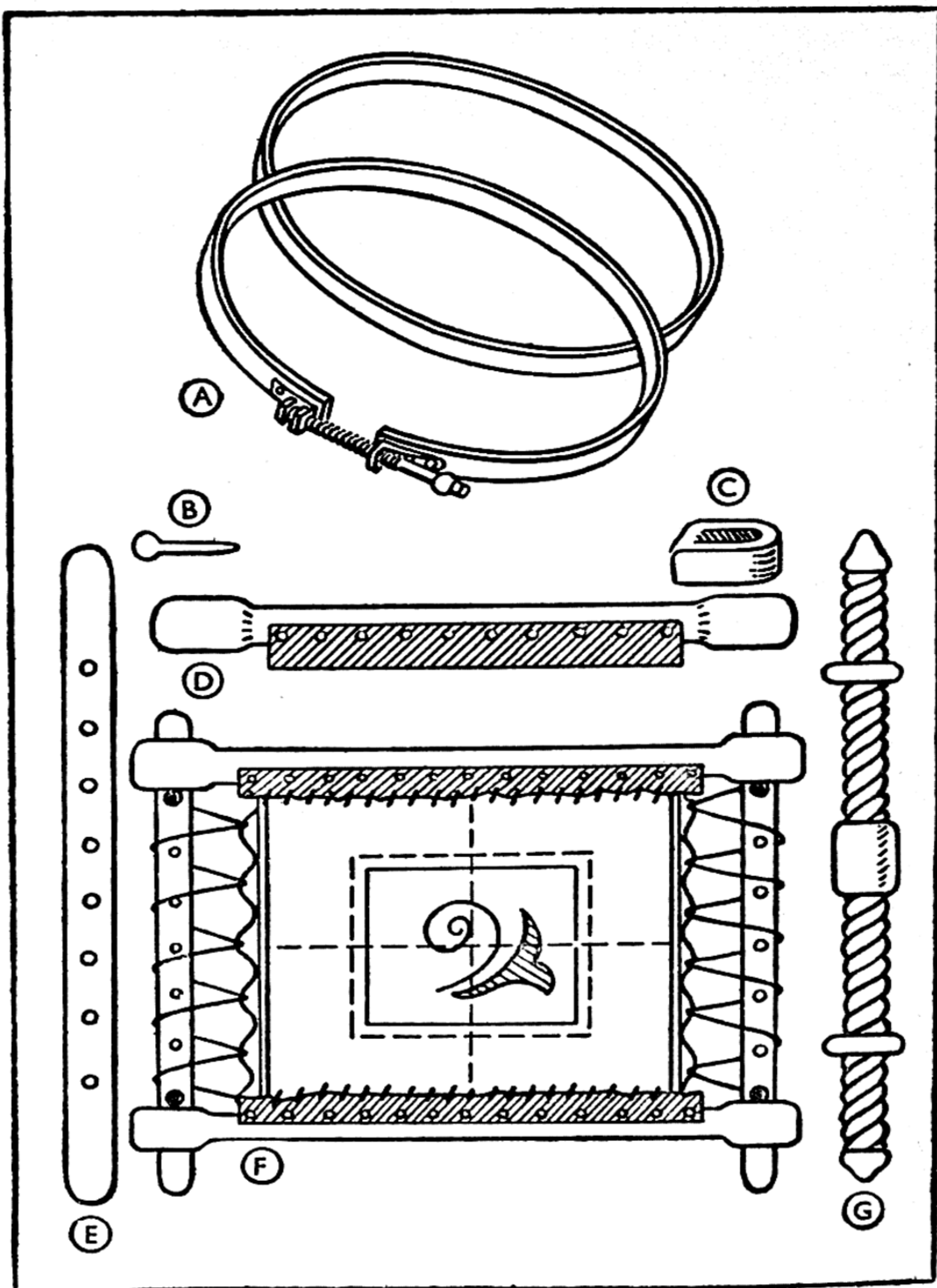
Transferring Bought Designs. These transfers may be obtained in blue or yellow, for light or dark materials. Place the transfer face downwards on the material and pin firmly in position. Press with a hot iron but do not rub; before removing the paper lift up one corner to see that the design has become transferred, if it has not, re-press the design before finally removing the paper.

DRESSING A FRAME

Having prepared the design, and transferred it on to the material, it must be decided whether to use a frame for the working, or not. Embroidery in frames is much slower to execute, but some forms of work must be stretched in order to obtain a good result. Couching and laid work, appliqué, canvas work and some forms of white work all need stretching; and some stitches, such as satin, long and short, and many other stitches based on the counted thread of the material, are easier to execute in a frame, rather than when the work is held in the hand.

The Rectangular Frame. To get good results, the frame must be dressed correctly [153].

The material to be stretched must be finished round the edges with a hem or binding. The top and bottom ends are overcast to the webbing which is nailed to the two rollers [153]D. If the material is too long for the frame, the surplus may be rolled over tissue paper, round the rollers. The side pieces, E, are fitted into the slots, C, and the pins, B, are adjusted so that the material becomes taut. Some rectangular



[153] Some forms of embroidery are easier to execute when stretched in a frame. A. shows a hoop frame. B., C., D., E. and G. are various parts of a rectangular frame, which is shown dressed in F.

frames have screw side pieces, G; these are inserted into the slots and the 'nut' is screwed up to make the material taut. Attach a tape or string to form loops along the two sides of the material and lace through these with string, over the sides of the frame, until the whole is absolutely stretched [153]F.

If the material is too large to put into a frame, small pieces can be worked separately. To do this, calico is stitched in the frame and a centre hole is cut away. A section of the embroidery is tacked behind the hole and worked; this is repeated until all the work is complete. Similarly, very small pieces of work may be fixed in the frame, by tacking them on to the calico, as [153]F.

The Hoop Frame [153]A. The part to be embroidered is placed over the smaller hoop, which is fitted into the larger one. The outer hoop is tightened with a screw or spring to keep the material firm.

LAUNDERING AND PRESSING

Occasionally embroidery becomes soiled during the process of working. If it is of suitable material and the best soap is used no harm should come to it, but avoid hard rubbing. The embroidery should be rinsed in warm water and squeezed quite dry. Give it a final rinse in cold water and allow it to dry stretched on a board, as described on this page under Stretching. Sometimes if the stitching is fairly flat it may be ironed, when still damp, under a cloth, but stretching gives better results.

Pressing. When the embroidery is finished the pressing must be done with great care. All work must be pressed on the wrong side over a blanket, if the embroidery is raised, two, three or even four blankets must be used to prevent the stitching from being flattened. A damp cloth may be used to remove wrinkles on the fabric.

Stretching. If the embroidery is very puckered, or pulled out of shape, it should be stretched on a board. Place clean damped blotting paper over a board and the embroidery face down over it. Pull it into its original shape and pin it with drawing pins, getting all the edges straight. Place a piece of clean damp material over the whole and leave it until quite dry; when the work is removed from the board, it should be perfectly flat and free from puckers.

STITCHERY

THERE are many kinds of embroidery, some of them are comprised entirely of surface stitching, some have the threads woven into the material, and in others the background is completely covered with stitchery or applied fabric. With practice and constant working of the stitches, the beginner will soon learn the right stitch to choose for working a particular motif or type of design. Some stitches are better for outlining, while some lend themselves to the working of broader bands and others are suitable for filling large areas. It is only by trying them out that one learns which stitch best suits the design.

Samplers. The beginner would be well advised to make a sampler of different stitches, not only does this give her practice in the working of the stitches themselves but it serves as a reference for all time.

The charming sampler shown in the coloured frontispiece is an excellent example of this type of stitch reference, for not only is it useful, it is also attractive.

Coarse crash makes a suitable ground material with the embroidery worked in twisted embroidery thread or 2-ply wool.

The stitches are arranged as follows:—

The cross stitch which has been used to divide up the surface of the material is worked over one thread: the double cross stitch of the alphabet covers two threads each way of the crash.

Both the top and bottom borders of the sampler have three patterns of needleweaving, divided by counted satin and eye stitch squares, and lines of back stitch. The upper centre panel is framed with perpendicular lines of raised chain band, while the horizontal lines have been worked in raised stem stitch band. Cross stitch over a single thread has worked the flower decoration in both this and the lower panel. In the latter, lines of Portuguese border stitch form the perpendicular framework, the horizontal framework being worked in woven band.

The ground material on each side of the upper centre panel has been divided into three: in the top portions there are Algerian eye stitch designs, in the middle portions holbein stitch patterns are shown, while in the third spaces designs in chevron stitch and single satin stitch have been worked.

The side portions under the alphabet on the left and right: in the top borders patterns of counted satin stitch have been used, in the middle portions are designs worked in back stitch, eye stitch and run-

ning stitch based on Old English sampler patterns, while the remaining spaces are filled with needle darning in pale blue and pink.

The stitches described in this chapter have been arranged in groups so far as possible, according to their similarity to one another; the diagrammatic drawings show clearly the method of working and in each case there is a written description. It will be found that the simplest and most ordinary stitches are often the making of the most interesting pieces of embroidery, but a good design may be completely ruined by the wrong method of execution. Embroidery worked entirely in one stitch can be most attractive and is often more successful than when many different stitches are used.

CHAIN STITCHES

There are a number of stitches in this group which may be used as single units for filling large shapes, or as line stitches which can be used successfully for working a whole embroidery. There are also variations of chain stitch which may be used for working broad bands.

Chain Stitch. Start at the top of the outline and work downwards. Hold the thread with the left thumb, to form a loop. Insert the needle where the thread emerges and bring it out a little farther down the line over the loop formed by the thread. The needle is then inserted just inside this loop [154]A, and the movement is repeated. The reverse side should be a row of back stitches.

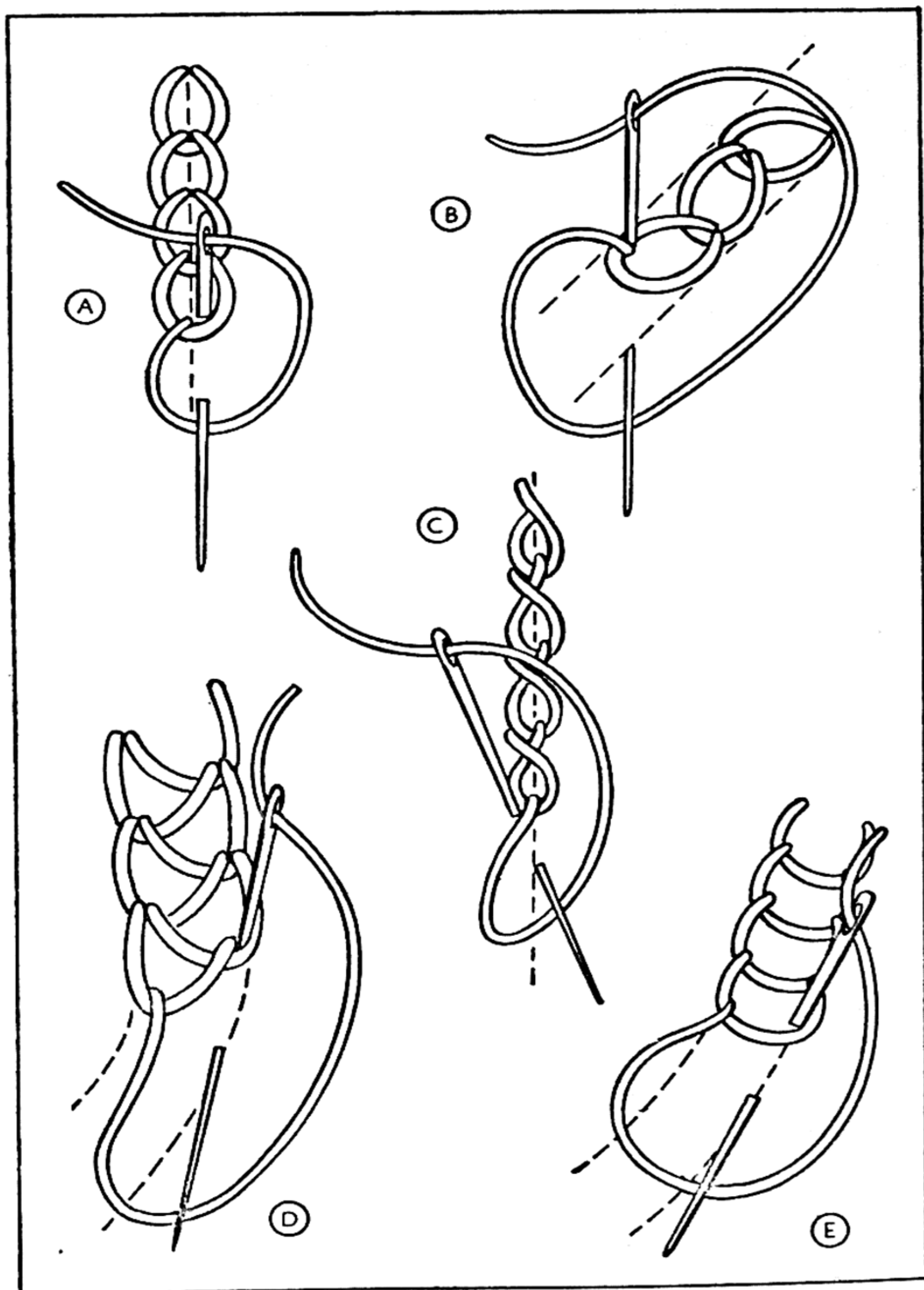
Zigzag Chain. This is worked in a similar way to chain stitch, but the stitches are made between two lines. Insert the needle first on the right side and then on the left to form a border, as [154]B.

Twisted Chain. Like chain, but instead of the needle being inserted in the loop it is placed to the left and to the outside of the last loop [154]C.

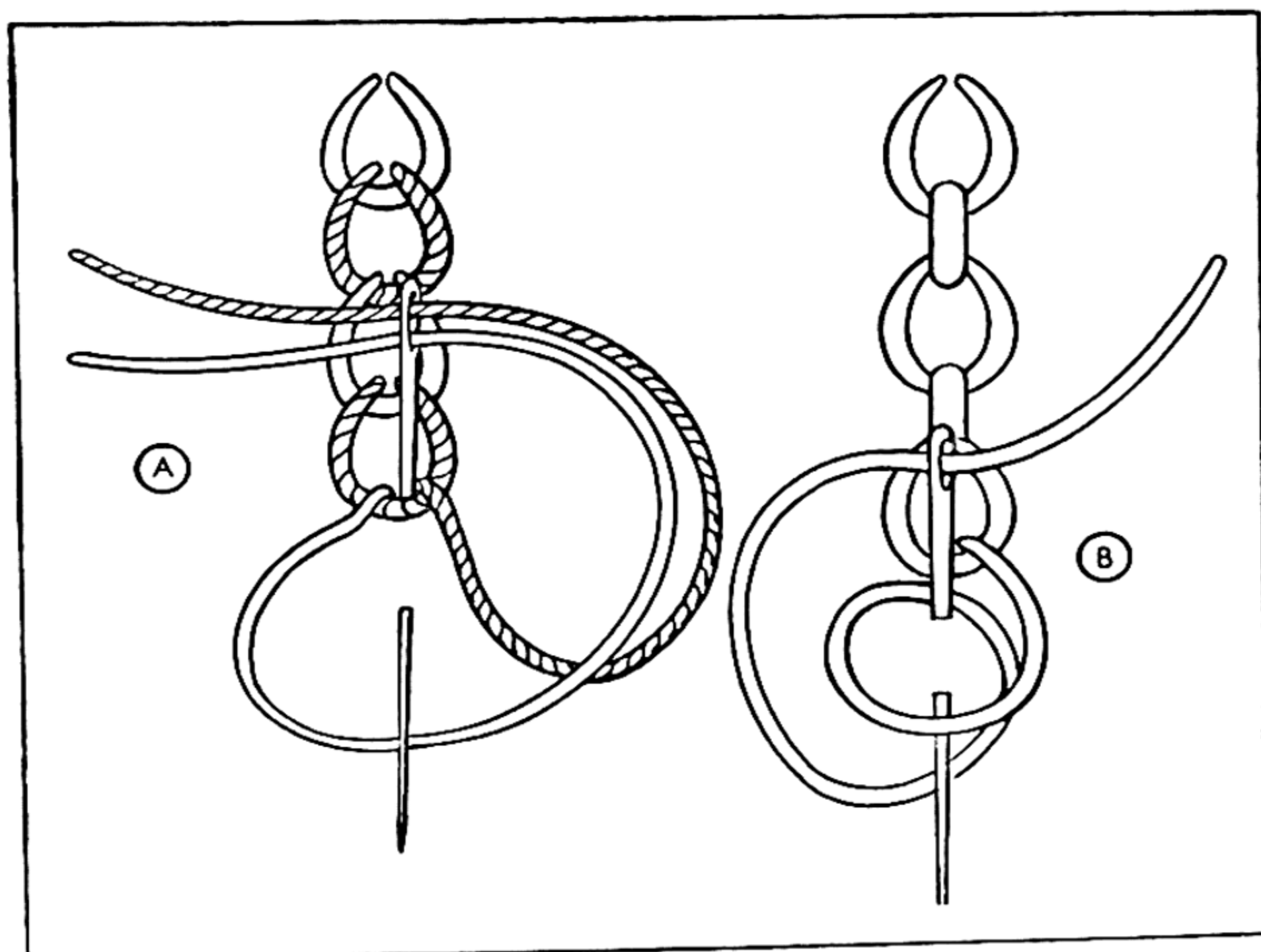
Double Chain. A useful stitch for bands. It is worked with a chain stitch movement from side to side between a double line about $\frac{1}{4}$ in. apart; the width of the band is determined by the thickness of the thread. Insert the needle in the last loop, first on one line and then on the other, alternately forming triangular loops, as [154]D.

Open Chain. Another stitch suitable for bands and which is worked between two lines. The needle is inserted in the loop, first on one side and then on the other with a chain stitch movement [154]E. The needle emerges immediately below where it is inserted and the making of the next stitch pulls the loop into a square shape.

Chequered Chain. This is worked with two threads of different colours, both threaded in to the same needle; as the name implies, one loop is of one colour and the next of the other. Pass one thread at



[154] Showing variations of the same stitch. A. Chain stitch. B. Zigzag chain. C. Twisted chain. D. Double chain. E. Open chain.



[155] *A. Chequered chain worked with two threads of different colours. B. Cable chain, similar to chain stitch with a stroke between each loop.*

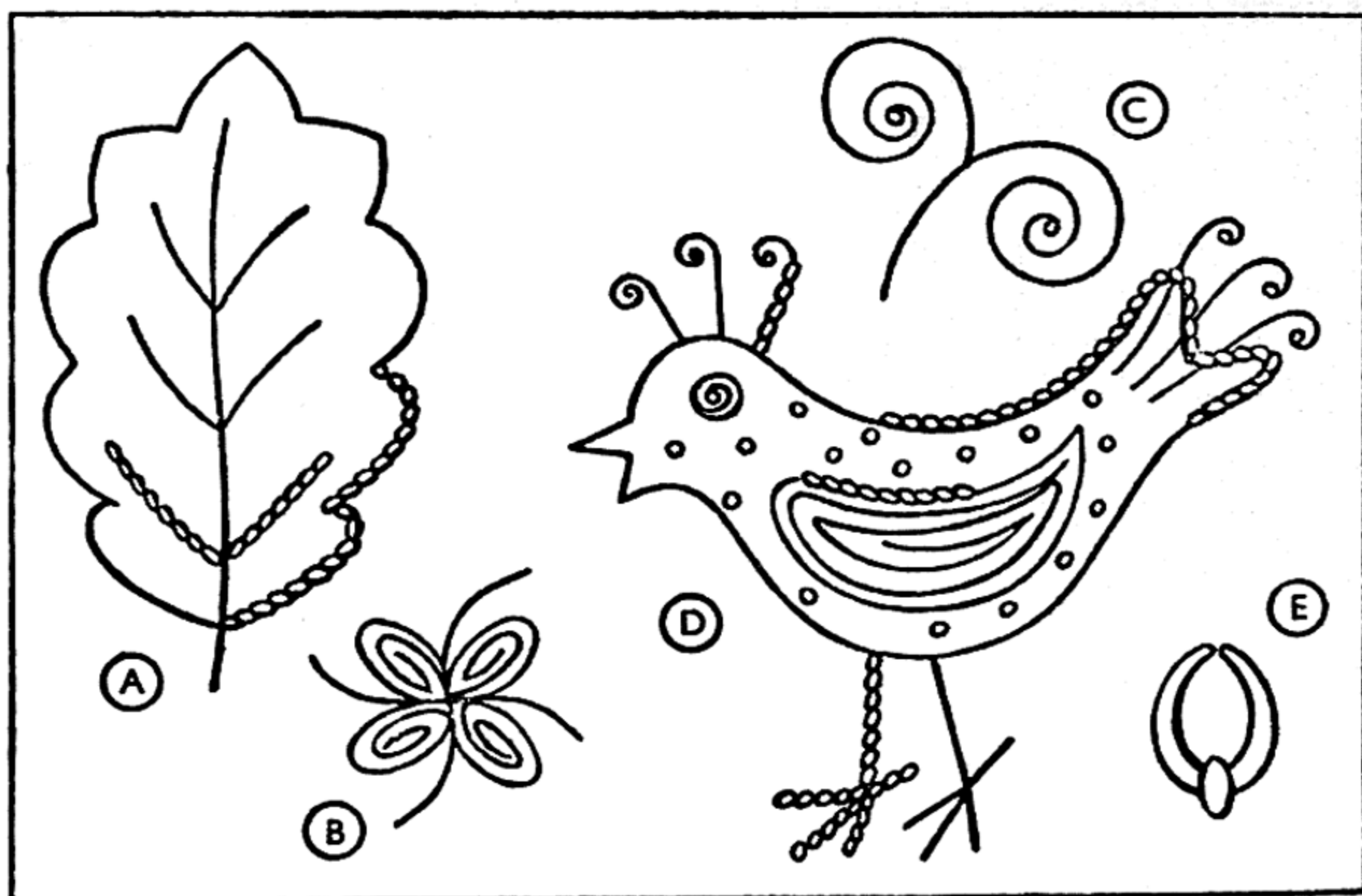
a time under the needle to form the loop [155]A. The colours are used alternately to give a chequered effect.

Cable Chain. In appearance this is like ordinary chain stitch with a single stroke between each loop. The first stitch is made as ordinary chain. To make the second and subsequent loops work as follows: make a twist in the thread with the point of the needle which is inserted in the line of sewing just below the last loop made. Pass the thread under the needle point [155]B, and pull the thread through.

The leaf [156]A is a motif which could be outlined with chain stitch, with the veins in twisted chain stitch. The scrolls, B and C, are worked in chain, the petals of B being solid stitching. Chain stitch outlines the bird, D, the wings are solid chain and the spots on the body are single chain stitches, as E.

Lazy Daisy or Link Stitch. A single chain stitch [157]A tied down with a stroke stitch, B. It may be used singly to form a spot pattern over a large area, C, or may be clustered together to make small flowers, I.

Wheat Ear. This is a combination of lazy daisy and fly stitch worked together to form a wheat ear formation. They may be worked singly



[156] *A. Leaf in chain stitch with veins of twisted chain. B. and C. Scrolls in chain. D. Chain stitch outlines the bird and works the wings. The spots on the body are single chain, E.*

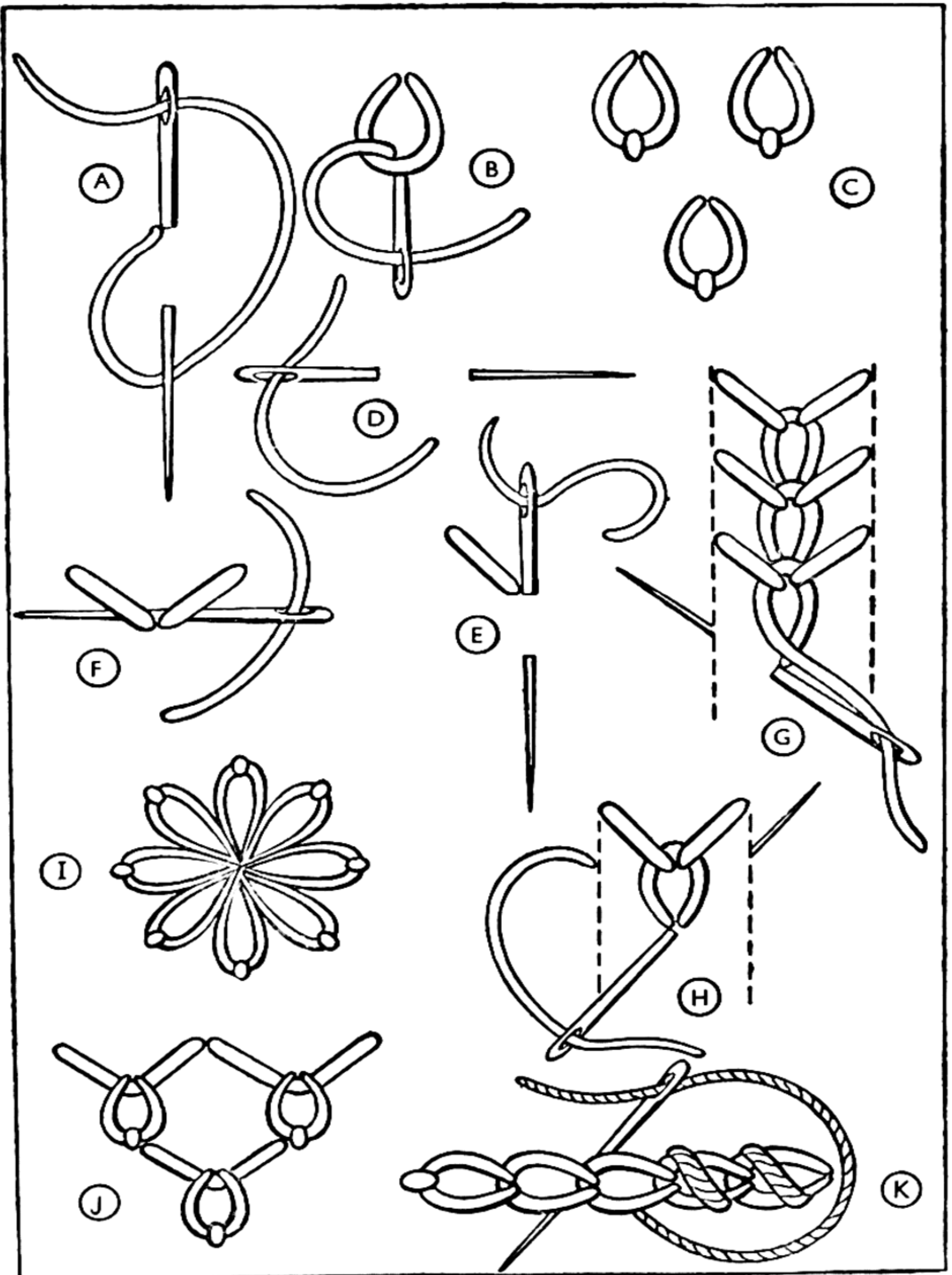
as a spot motif [157]j, or to form a continuous line, as G. This is suitable for working grasses and leaves.

Continuous Wheat Ear. This stitch is worked between two parallel lines. The ears of the stitch are made first with two single stroke stitches. Bring the thread through in the centre of the lines and pick up a horizontal stitch from left to right, inserting the needle in the left-hand line and bringing it out immediately opposite on the right-hand line [157]d; these three points should form a triangle. Pull the thread through and insert the needle again where the thread emerged, bringing it out immediately below this point, e. The size of this last stitch should be the same as the two stroke stitches. Next, slip the needle under the stroke stitches from right to left, f. Complete the movement by picking up a diagonal stitch parallel with the first stroke stitch, g. The first stroke stitch of the next and subsequent wheat ears are made by inserting the needle at the base of the last loop, h.

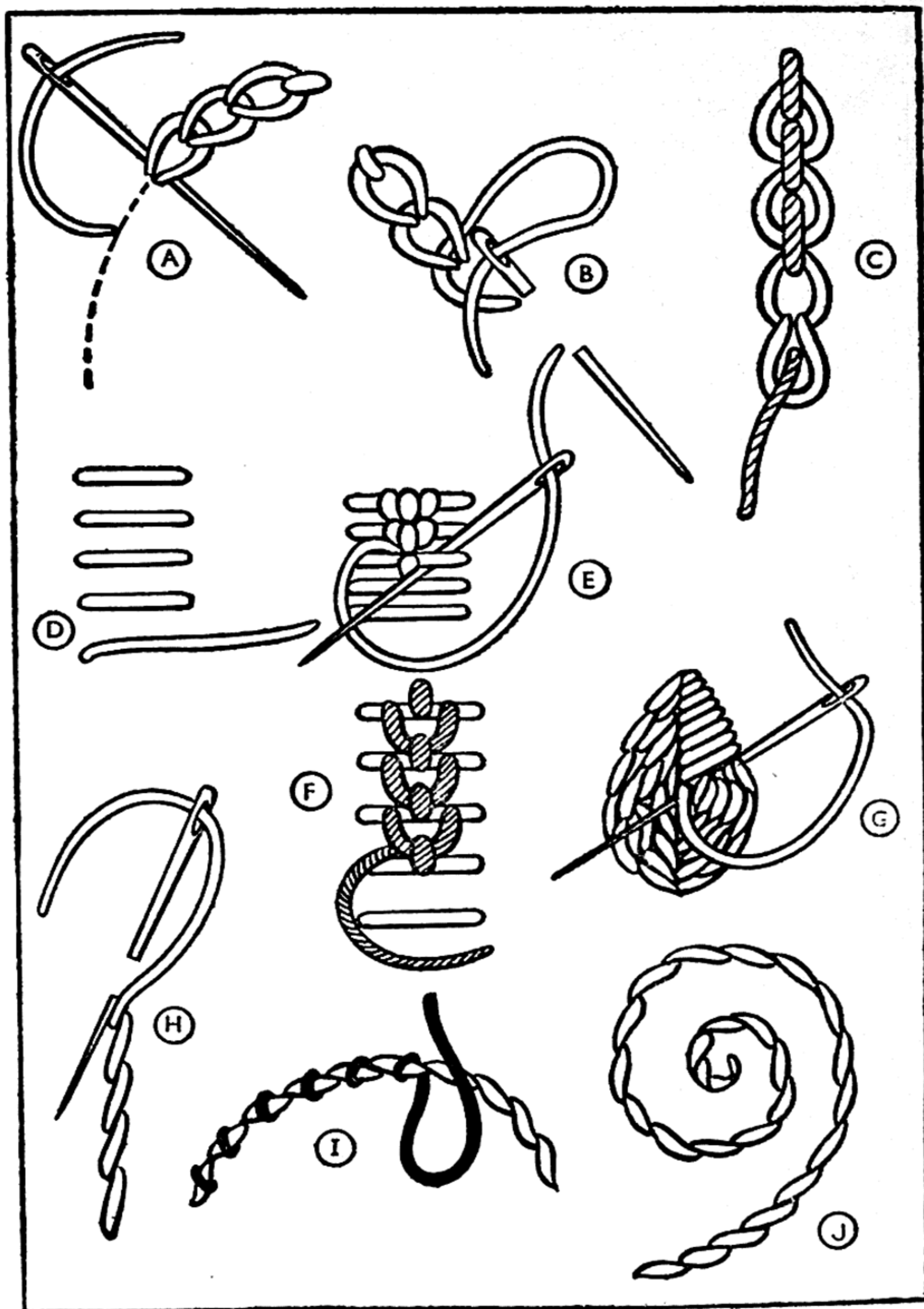
Single Wheat Ear. A fly stitch is made first; this is like a lazy daisy opened out. A lazy daisy stitch is then worked with the tips of the loops hooked into the base of the fly stitch [157]j.

Whipped Chain. A decorative rope-like stitch which consists of a line of ordinary chain stitch whipped with another colour [157]k.

Broad Chain. This should be worked with a firm thread or the



[157] *A., B., C. and I. Lazy daisy stitch. D., E., F., G. and H. Continuous wheat ear and single wheat ear, J. K. Chain stitch whipped with another colour forming a rope-like chain.*



[158] *A. and B. Broad chain. D., E., F. Raised chain band. C. Back-stitched chain. H. Stem stitch. I. Overcast stem stitch. G. Satin stitch over closely worked stem stitch. J. Stem stitched scroll.*

finished result will be spidery. Start at the top and make a small running stitch along the sewing line, bringing the needle out the length of the broad chain below the running stitch. Slip the needle under the running stitch or previous chain, from left to right [158]A, and insert it again in the place where it last emerged picking up another stitch along the line for the beginning of next stitch, B. In this stitch, there should be a line of back stitch on the wrong side.

Raised Chain Band. A good border stitch which is worked on a basis of straight threads made at right angles to the direction of the border. Insert these threads first, making them about $\frac{1}{8}$ in. or more apart, according to the thickness of the thread [158]D. Start at the top and work downwards, making a chain stitch on each thread. The needle is slipped up under the thread on the left and down under the thread on the right, with the loop thus formed passing under the needle point, E. Then slip the needle up to the left under the next thread. This forms the tying-down stitch and the commencement of the next loop.

If the foundation threads are worked farther apart the finished effect will be more open, F. A contrasting shade can be used for the chain to give added interest.

Backstitched Chain. This is an interesting variety of chain stitch, especially if worked in thick thread. First work a line of chain, then with a contrasting colour make a line of back stitch down the centre [158]C.

LINE STITCHES

In this group there are a number of stitches which, as the name describes, consist of fine lines. They may be used to outline motifs, as decorative lines of stitchery, or worked close together in rows to fill complete shapes. Or they can be used as padding stitches.

Stem Stitch. This may be used for outlines or solid fillings and a raised effect can be obtained by working it over a laid thread; it is one of the most useful stitches for all kinds of stems. It is also used as a padding stitch in white embroidery. Work from the bottom upwards, picking up a short vertical stitch diagonally across the line [158]H. The thread must always be kept on the same side of the needle.

Overcast Stem Stitch. A line of stem stitch is worked, and this is then overcast with a contrasting colour, I. [158]G shows satin stitch worked over a stem stitch padding; and J, a scroll outlined with stem stitch.

Running and Variations of Tacking. These stitches are very easy to work, a number of threads of the ground material are picked up and so many are passed over. In even running all the stitches are of equal length [159]A. The running may be whipped, B, or laced, C, with threads of different colours. It is a stitch which is used frequently in quilting.

Tacking is worked in the same way but the stitches are uneven in length.

Back Stitch. Makes a good firm outline, and again it may be worked as the basis of interlacing with other threads. It is also another favourite stitch for quilting. Work from top to bottom or from right to left, commencing with a small running stitch, pick up a few threads of the material. Insert the needle again into the end of the last stitch and bring it out the same distance from where the thread emerges [159]F.

Interlaced Back Stitch or Pekinese Stitch. The interlacing of this stitch may be done in the same way as for running, C, or a contrasting colour can be looped through the stitches, as [159]E.

Overcast Back Stitch. A line of ordinary back stitch is worked first and overcasting is worked over it [159]G. If the stitches are made close together and very little of the fabric is picked up under the back stitch, it will make a highly raised outline.

Holbein Stitch. This has the appearance of back stitch, but it is in fact two lines of running, used for working angular outlines. The first row of running is made with all the stitches even and the line is completed with a second line, making one continuous line back and front [159]H.

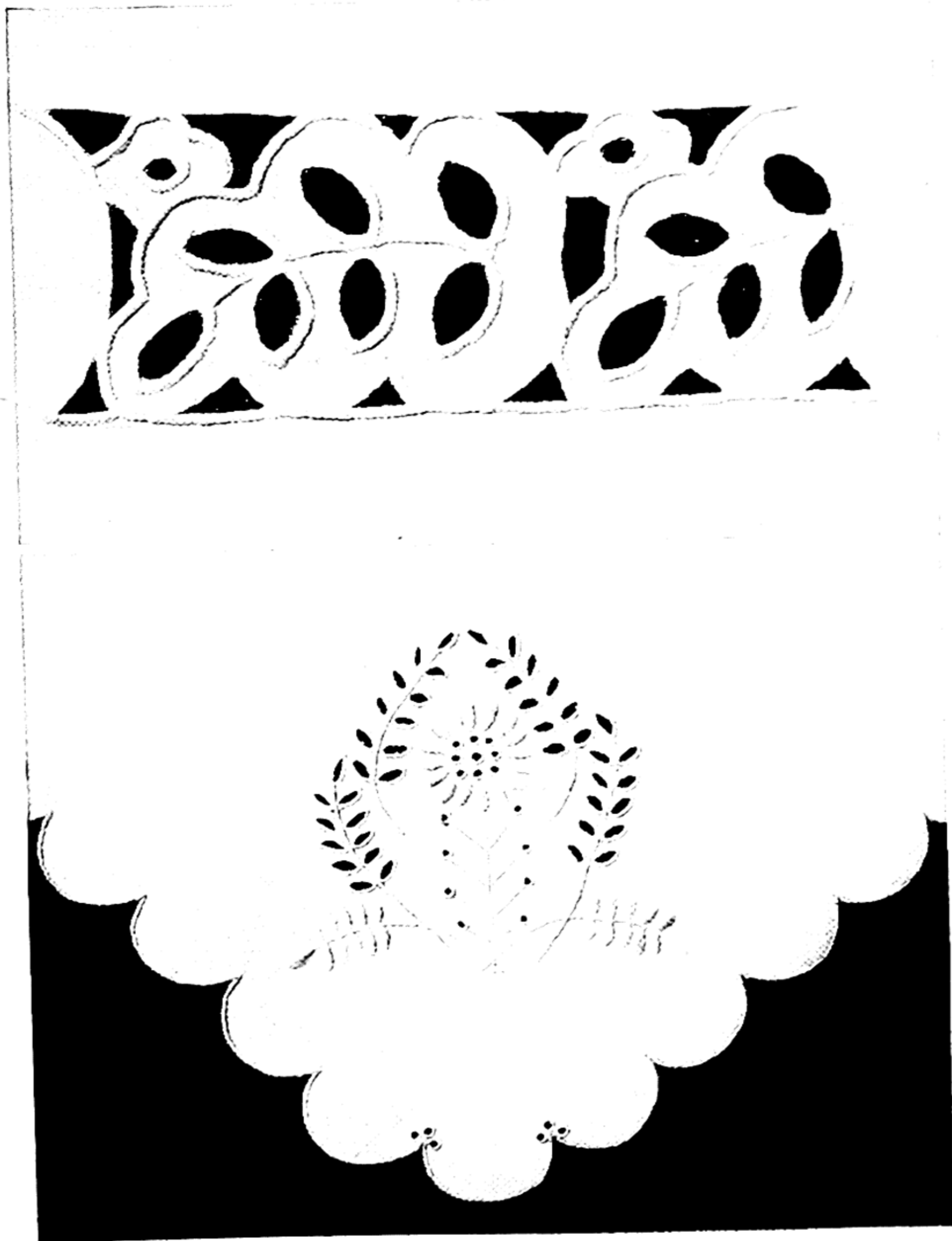
Overcast Stitch. Useful for fine raised lines, and is used frequently in white embroidery. It is worked from left to right over a couched or running thread, and the covering stitches pick up as little material as possible. They must be parallel and close together [159]D.

LOOP STITCHES

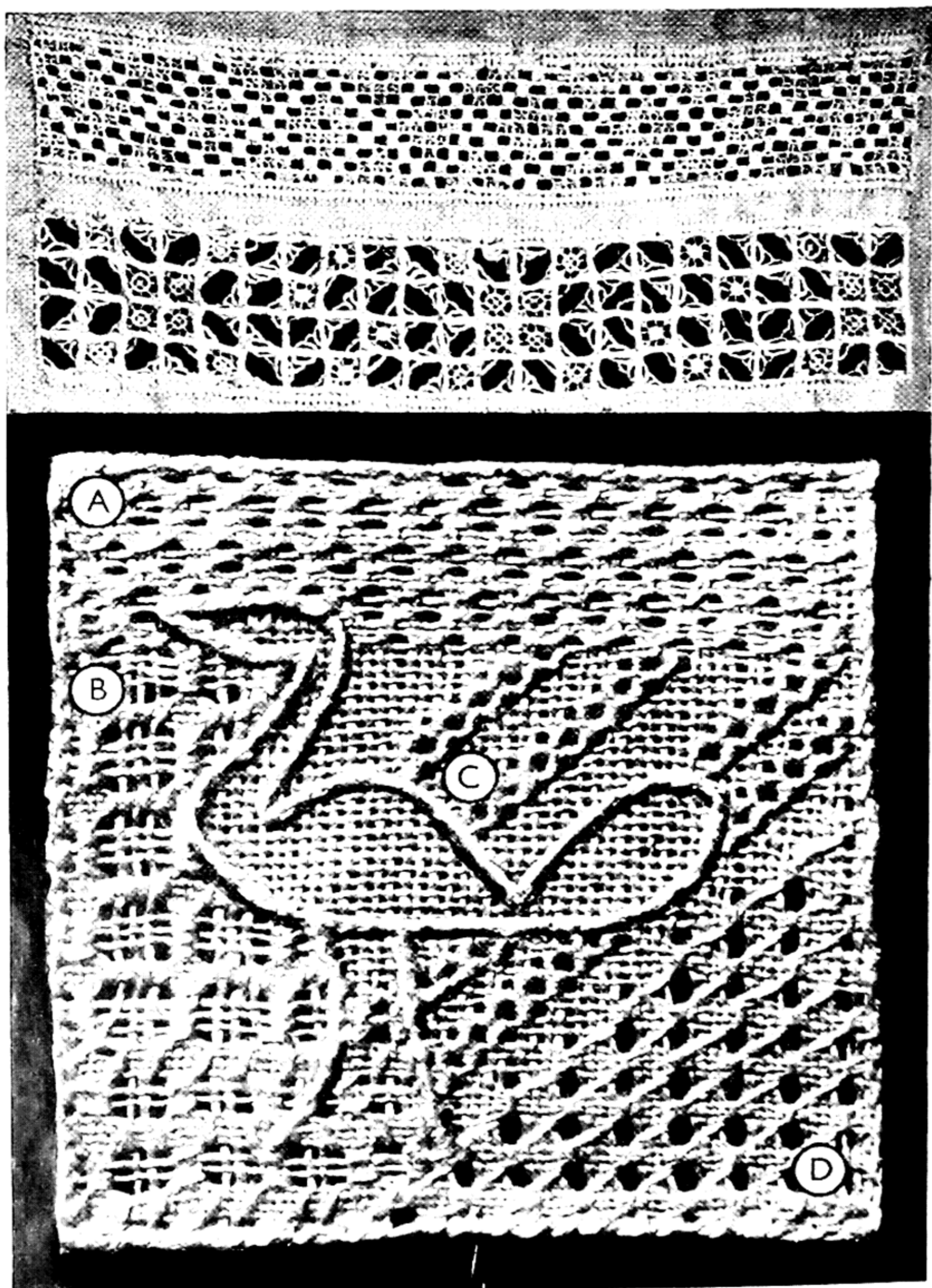
There are a number of loop stitches and they may be used for line work, for filling open spaces, as edgings in white work, and for bars and picots in all kinds of cut work. Many variations may be invented.

Buttonhole Stitch. A stitch which may be worked from left to right, or right to left. The description and diagrams give the method for working from left to right. Bring the needle through on the line of stitching and insert it vertically a little to the right, picking up a small quantity of fabric the width the stitching is to be. The loop of thread passes under the needle point and the needle is pulled through [160]A.

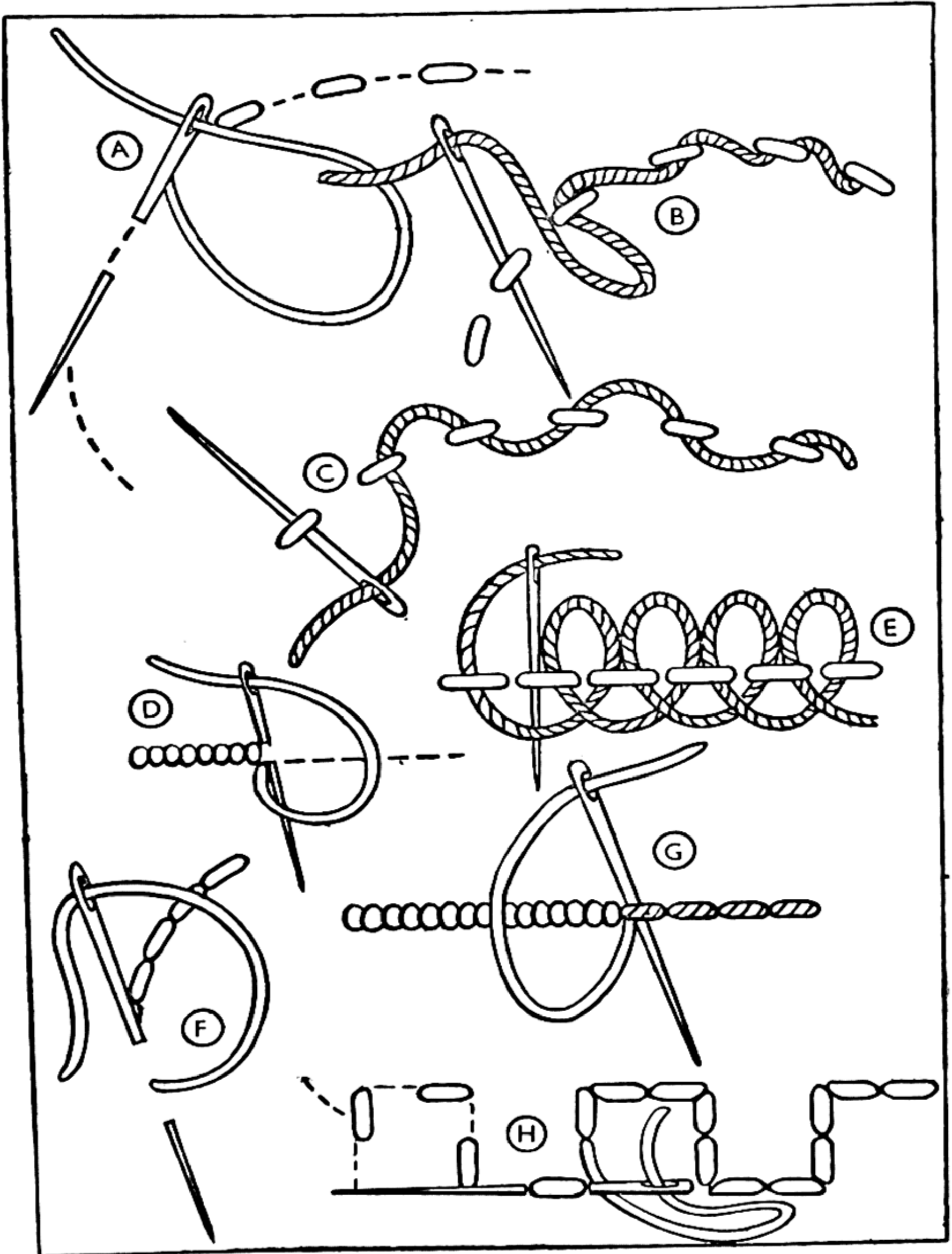
Variations. There are many variations of this stitch which can be made by changing the length of the stitches, working one short and one long, as C, or two long and three short, as B. Buttonhole stitch can be worked over a laid thread of a contrasting colour, as D, or a second row can be made with the knots at the top and the stitches between those of the first row, E. Then, to be more elaborate, the direction of the stitches can be changed such as three radiating from one point, as in G, or two to the left and two to the right working from the top, as H.



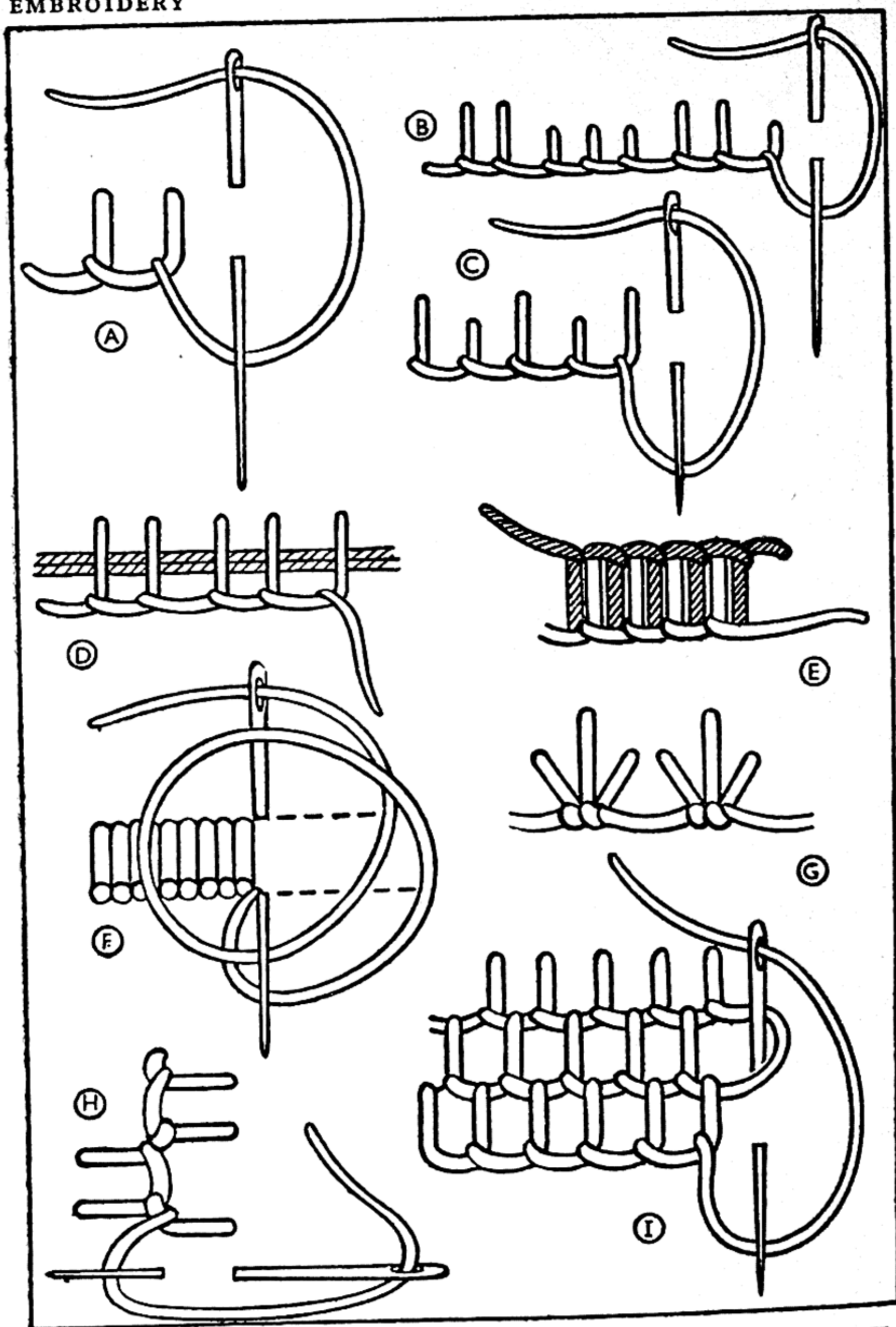
The cut-work border design could be elaborated with bars and picots as in Richelieu and Renaissance embroidery. The Broderie Anglaise motif shows the use of eyelets, raised satin stitch and stem stitch.



The border designs, reproduced by kind permission of the Victoria and Albert Museum, are examples of sixteenth-century Italian drawn-thread work. The drawn-fabric stitches are : A. Double stitch filling. B. Mosaic filling. C. Faggot stitch. D. Variation of faggot stitch.



[159] Running stitch *A.* may be whipped, *B.*, or laced, *C.* Back stitch, *F.*, interlaced with loops, *E.*, for Pekinese stitch. Overcast stitch, *D.*, and overcast back stitch, *G.* *H.* Holbein stitch.



[160] A. Buttonhole stitch, which can be varied as B., C., D., E., G. and H. Tailor's buttonhole, F., is knotted. I. Rows of evenly spaced buttonhole.

Tailor's Buttonhole. This is a knotted stitch and is much firmer and thicker in appearance than simple buttonhole. The stitches are always worked close together but they must lie flat on the surface of the fabric, side by side. Insert the needle vertically as for buttonhole with the material end of the thread under the point from left to right. Pass the eye end of the thread under the point from right to left [160]F, and pull the thread through, pushing the knot close to the material.

Buttonhole Fillings. In these the stitches do not enter the material and the shapes to be filled are first outlined with back stitch, into which the buttonhole stitches may be looped at the edges. The buttonhole stitch may be worked evenly spaced, as [161]A, or in groups to make interesting patterns. This method of work gives interesting lacy effects which may be combined with white work. In early embroideries, many petals and leaves were worked in fine buttonhole stitches, giving the effect of lace. The stitches are left detached, except for the first row of work, so that they have the appearance of leaves and flowers lying on the background of material.

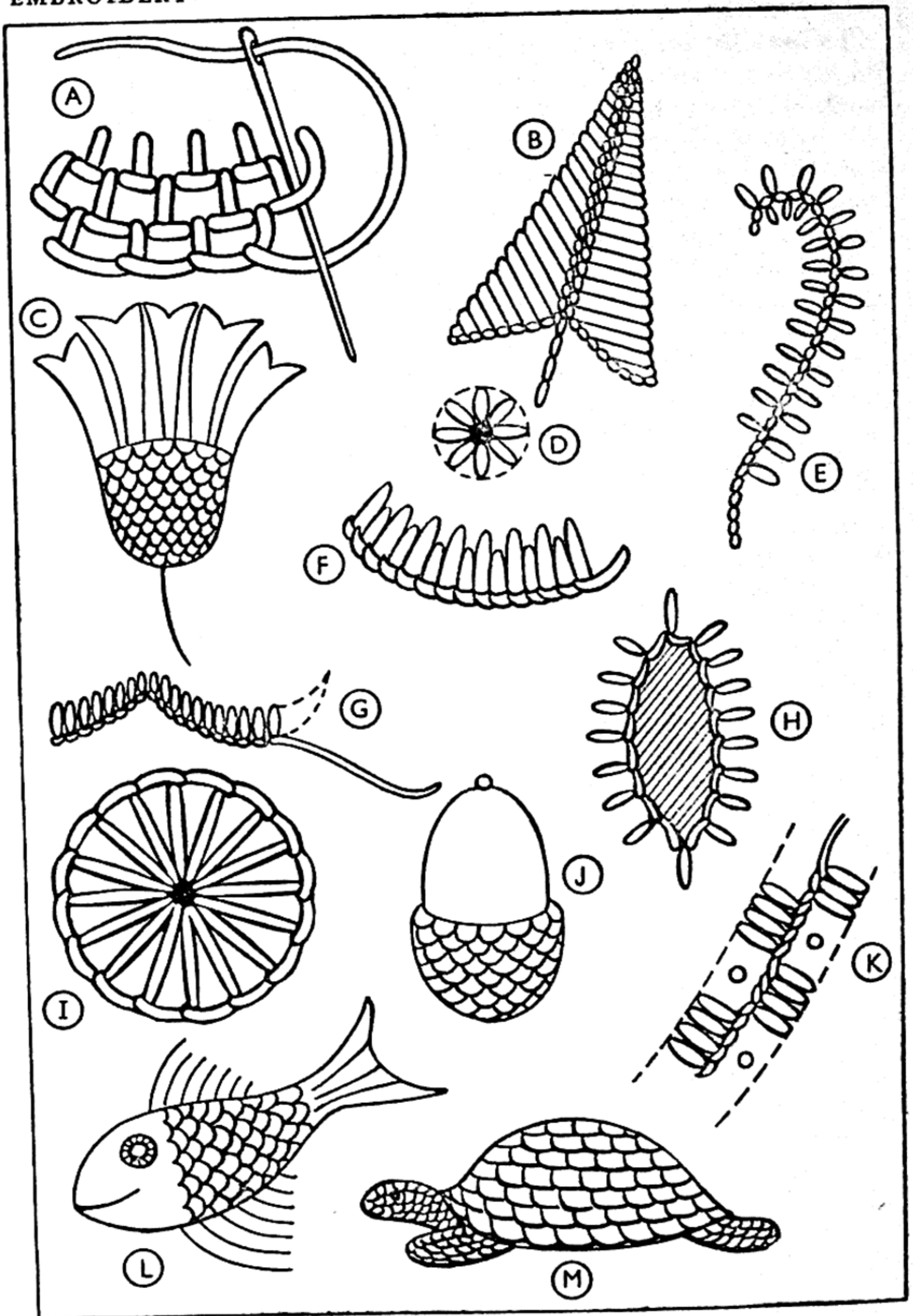
The drawings in [161] show various ways of using buttonhole for fillings or outlines. A is a detached buttonhole filling as used in the base of C and J. B has two rows of closely worked stitches with the knots together, forming a vein. E has alternate stitches worked to the left and right for a stem. D is a star with the knots in the centre. F, closely worked buttonhole with alternate long and short stitches. G, buttonhole for scallops, also used in appliqué. I, a buttonhole wheel with knots to the edge. K, another stem with four stitches each side alternately and french knots between. The fish, L, and the tortoise, M, are worked in open-work buttonhole filling. With practice many more ways of using buttonhole may be invented.

Cretan Stitch. A variation of buttonhole which, as the name implies, is taken from Eastern embroideries. It may be worked with the stitches close together to form a solid border or leaf filling, or openly as a thin braid-like border. In each case the stitch is worked between two parallel lines.

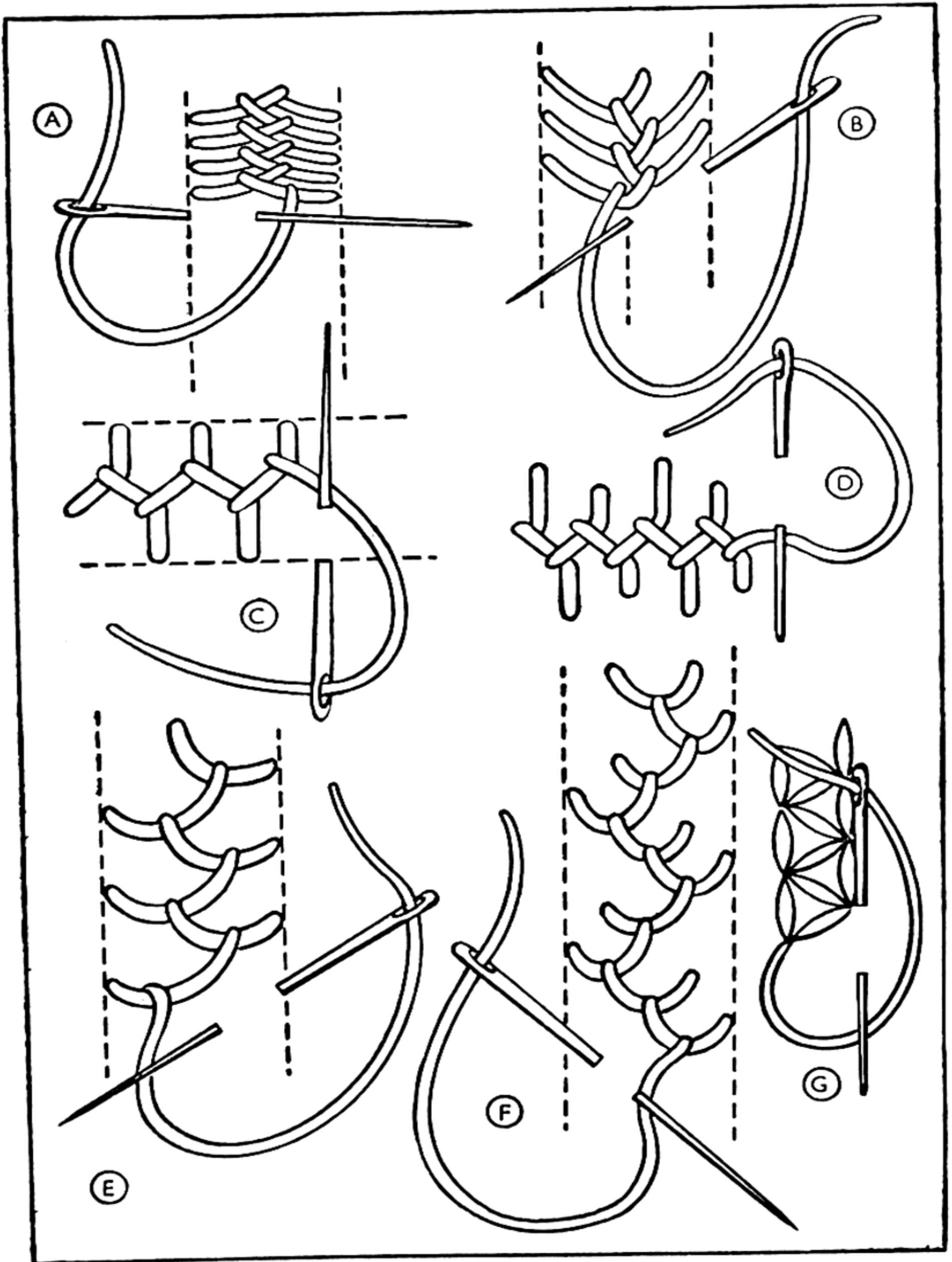
Closed Cretan. Bring the thread through a little to the right of a central line and pick up a horizontal stitch, from left to right, bringing the needle out the same distance from the central line, on the left, as the thread is on the right [162]A. With the thread under the point, repeat this procedure to the right.

The stitch may be varied by spacing the stitches a little and by bringing the needle out on the centre line each time, B. In this case the needle is inserted diagonally.

Open Cretan. This may be worked vertically as closed cretan, or horizontally, as C. The movement is the same and the needle emerges



[161] Various ways of using buttonhole stitch for solid and openwork fillings and as outlines. A stitch suitable for naturalistic and geometric shapes.



[162] *A., B. Closed cretan stitch. C., D. Open cretan. Varieties of feather stitch. E. Single feather. F. Double feather. G. Closed feather.*

a little to each side of the central line. The length of the stitches may be varied, as in D, to be more decorative.

Feather Stitch. Similar to cretan and the working movement is the same. It is a useful, decorative stitch in plain needlework as well as in embroidery. There are several varieties of this stitch.

Single Feather. Bring the thread out in the centre of two parallel lines. Insert the needle in the right-hand line lower down, and bring it out diagonally a little to the right of the centre, thread under point [162]E. Repeat this movement to the left.

Double Feather Stitch. This is worked in the same way as single feather, but two stitches are made each side of the central line, each a little lower than the other [162]F.

Triple Feather Stitch. Three stitches are made to each side.

Closed Feather Stitch. The working movement is the same as single feather but the needle is inserted vertically into the side lines and close up to the previous stitch [162]G, forming a solid band of filling.

Roman Stitch. A stitch found in Eastern embroideries which makes a quickly worked solid band or it may be used for leaf fillings. It can be worked with horizontal or slanted stitches. Three lines are needed as guides for working. Start at the top left-hand side bringing the thread through, insert the needle in the right side exactly opposite and bring it out on the centre line with the point above the thread just laid across, as in [163]E. Insert the needle again just below the thread, tying it down with a small stitch; bring the needle through to the left side again for the next stitch, F. If the stitches are made slanting, as G, the needle is inserted diagonally.

Fly Stitch. It is similar in movement to Roman stitch and can be worked as a decorative edging or a spot pattern, it also combines well with other stitches to make a wide border. This stitch can be worked from left to right or right to left, and consists of tied-down loops. The needle is inserted level with where the thread emerges, and it is brought out between the two points and an equal distance away [163]H. To tie the loop down insert the needle just below it and bring the point out where the last thread emerged, K.

Rows of this stitch joined together make a good filling stitch. Or motifs can be worked, as J. Single stitches, I, make a spot pattern.

FLAT STITCHES

This group is used for filling in large motifs or for border designs. They are stitches which can also be used for the working of wide outlines to motifs. In some varieties the stitches are interlaced, in others they lie side by side, flat on the fabric.

be less simple as in the leaf border [174]E, also shown worked in the photograph illustration facing page 256.

Renaissance Embroidery. Buttonhole stitch may be used, but sometimes the edges are worked in overcast. The design is connected with bars without picots as [174]C, a motif which may be repeated as suggested in the layout D, to make an all-over design.

F, G, and H are simple cut work motifs.

Broderie Anglaise. This is often called Madeira work. It consists of overcast eyelet holes. The fabric is pierced with a stiletto and the edges are overcast. A photograph of this type of work is shown facing page 256.

Padded satin stitch may be used for the leaves or petals, as in [176]C, D and E, the design may be worked entirely in eyelets, which can be round or oval in shape, as A, B, and E. Stem stitch is sometimes used for the stems, A, B, D, E, F, and G. Collars and cuffs, children's clothes, handkerchiefs, mats, and various accessories are all attractive if embroidered with this type of work. The material on which broderie anglaise is worked should be fine and closely woven; lawn, muslin or cambric are all excellent backgrounds. The edges are usually neatened with buttonholed or overcast scallops. [176]O shows the working of buttonhole stitch over padding stitches.

STITCHES USED IN CUT WORK

Buttonhole. This can be padded with several rows of stem stitch, or worked over a running thread. It is used for scalloped edges, and the outlining of cut work. See page 256 for method of working.

Buttonhole Bars. These are used to connect one part of the design to another, across the background. Three or four threads are laid across the position of the bar and secured each side, to the edge, with tiny back stitches. The buttonhole is then worked over these threads to hold them together.

Woven Bars. This is another method of working the connecting bars in Renaissance embroidery. Four threads are laid across the background and simple weaving is worked under and over two threads at a time, as [175]F.

Picots. Used to elaborate buttonhole and woven bars and edgings. There is a great variety and, once the method of working has been mastered, others may easily be invented. Three of the simplest ones are described here.

Loop Picot. A single loop of thread secured close to the edge with a knot. Insert a pin into the edging, in the position of the picot, preferably through the fabric. The thread is passed under the pin and a stitch is made into the fabric edge, leaving a loop the correct size for the picot

[175]A. To make the knot the needle is then passed under the left-hand thread of loop, over the pin, and under the next two threads with the working end under the point, as B. Then continue to work buttonhole stitch.

With a bar the pin is passed under the loose strands and through the material, which is not yet cut away.

Buttonhole Picots. The edging is completed until the end of the picot is reached. A loop of thread is then made by taking a stitch into the eighth knot from the last one made [175]D. Buttonhole stitch is worked over this loop and the working of the edging is continued as before.

Bullion Picots. These are made in a similar manner to bullion knots, page 269. The buttonhole stitch is worked to the position of the picot, the thread is then twisted, five or six times round the needle point, according to the size of picot required; the needle is inserted into the fourth stitch away from the last made and pulled through. Care should be taken to arrange the twist neatly and evenly on the thread. Pass the needle along the buttonhole knots and continue working until the next picot [175]E.

Antwerp Edge or Knot Stitch. A simple edging which is decorative and firm. Work from left to right, inserting the needle through the fabric, from front to back, to make a single loop; then pass the needle under this loop, with the working thread under the point [175]C. Pull the thread through to make a tight knot.

Scallops. These may be made various shapes, semi-circular, as [175]G, pointed, as in H, or serrated, as in J. Buttonhole is the most usual stitch for working scallops, I, but satin stitch or overcasting may be used. The scallops can be padded with several rows of running, back stitch or stem stitch, G, according to the effect required. Stem stitch will, of course, give a more raised effect than running.

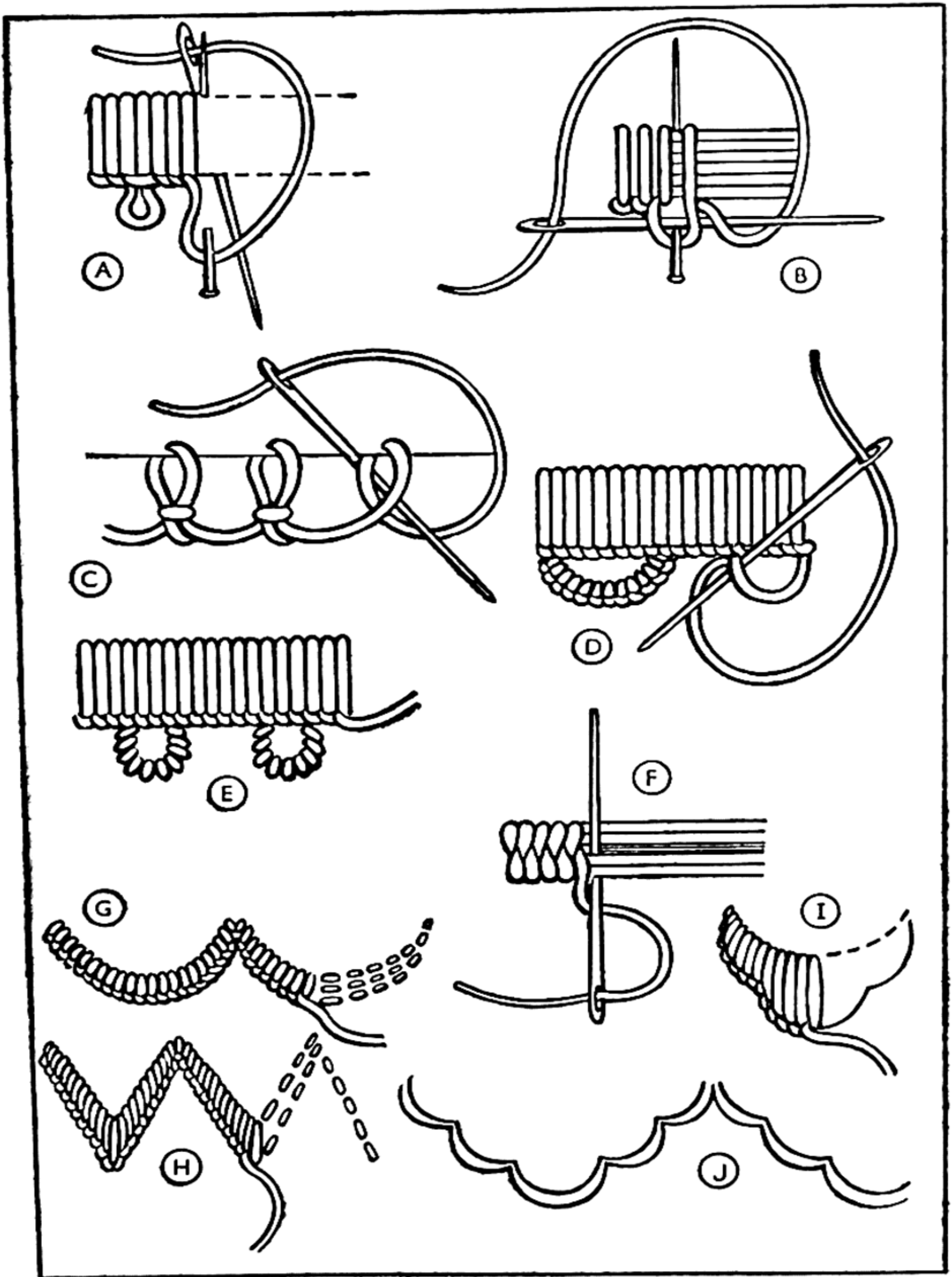
If no padding is used, a line of running stitches should be made along the outer edge to give strength to the fabric. The background material is cut away, close to the knots, after all the stitching has been worked.

Eyelet Holes. If the holes are to be tiny they are pierced with a stiletto; when larger, or of an uneven shape, the fabric is cut.

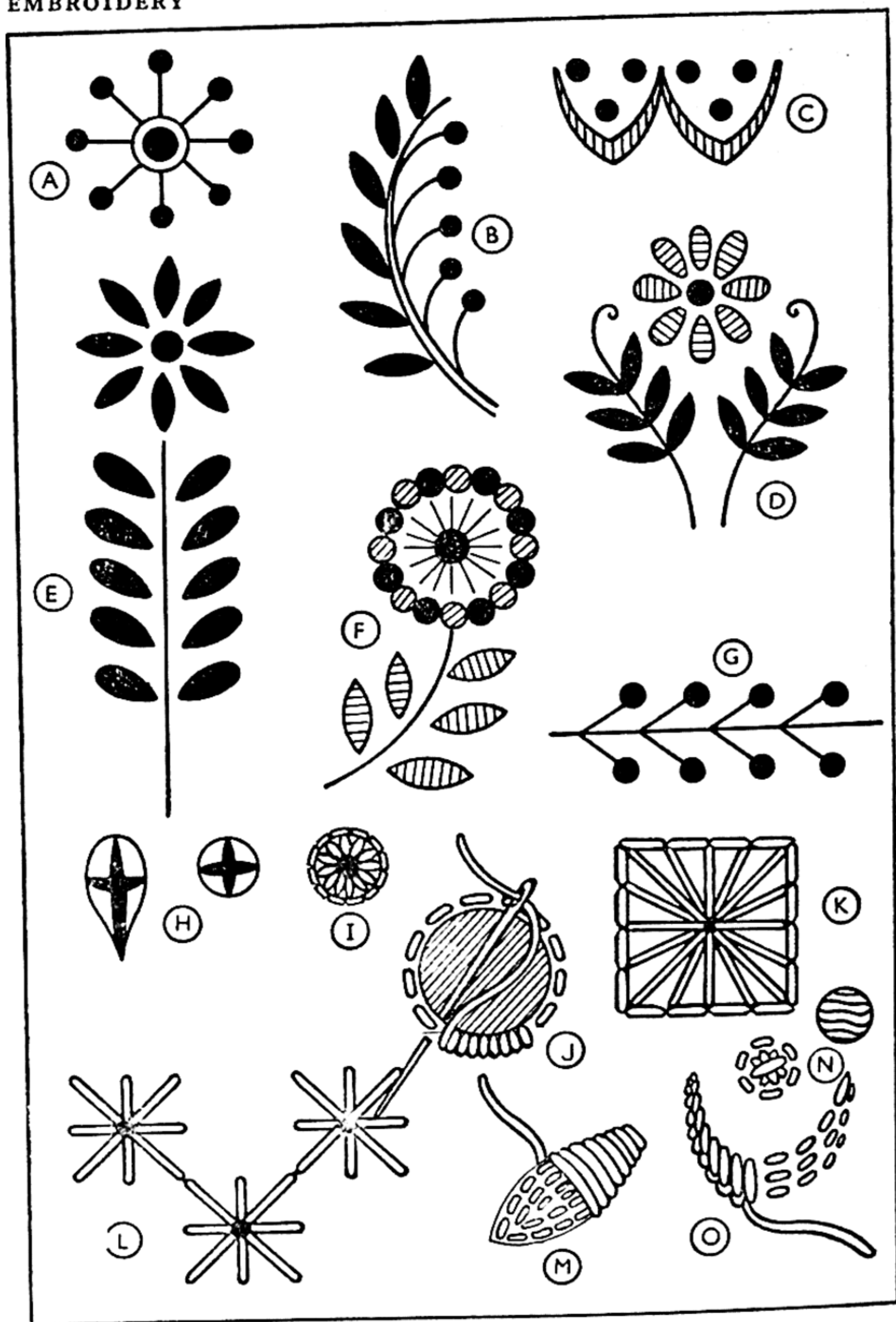
Pierced Eyelets. Make tiny running stitches round the hole, then pierce through the centre with the stiletto. Neat overcasting is then worked over the edge thus formed and the running [176]J. Insert the stiletto again to make a good round hole.

Buttonhole stitch may be used instead of overcasting for round eyelets if preferred.

Shaped Eyelets. Outline the shape with running, then snick the fabric four times, to form a cross [176]H. The loose corners are folded to the wrong side and the overcast is worked over the fold. Cut the surplus fabric away afterwards.



[175] A. Loop picot worked as an edging and over strands of thread for picot bar, B. C. Antwerp edging. D. and E. Buttonhole and bullion picot. F. A woven bar. G., H., I. and J. Various shaped scallops.



[176] *Broderie Anglaise*. Eyelet holes, H., I. and J., and stem stitch over-cast outlines work motifs A., B., E. and G. Raised satin stitch, M., is used for petals, leaves and scallops of C., D. and F. Eye stitch and Algerian eye, K., can also be introduced.

Eyelet Stitch. If used for larger circles worked close together, it makes a good background [175]I. Back stitch is worked from an outer circle, to the centre. Two back stitches are made on the outer circle, then, bringing the needle out at the beginning, two back stitches are taken to the centre of the circle, and then two on the edge again, continuing the circle. The threads should be drawn tightly together, to form small holes where the needle pierces the material.✓

Eye Stitch. A useful background stitch which consists of 16 threads all radiating from a centre hole and forming a square on the outer edge [176]K. The square may be back stitched round the outside. This stitch is very suitable for use on canvas.

Algerian Eye Stitch. Which is also used on canvas and consists of eight double stitches, taken from the centre to the outside edge of the square, the threads being pulled tightly [175]L.

Padded Satin Stitch. Is simple satin stitch, page 266, worked over a basis of rows of running or stem stitch to give a raised or moulded effect [176]M and N. A padded satin stitch spot, N, has a running stitch circle and cross to form the padding.

DRAWN THREAD WORK

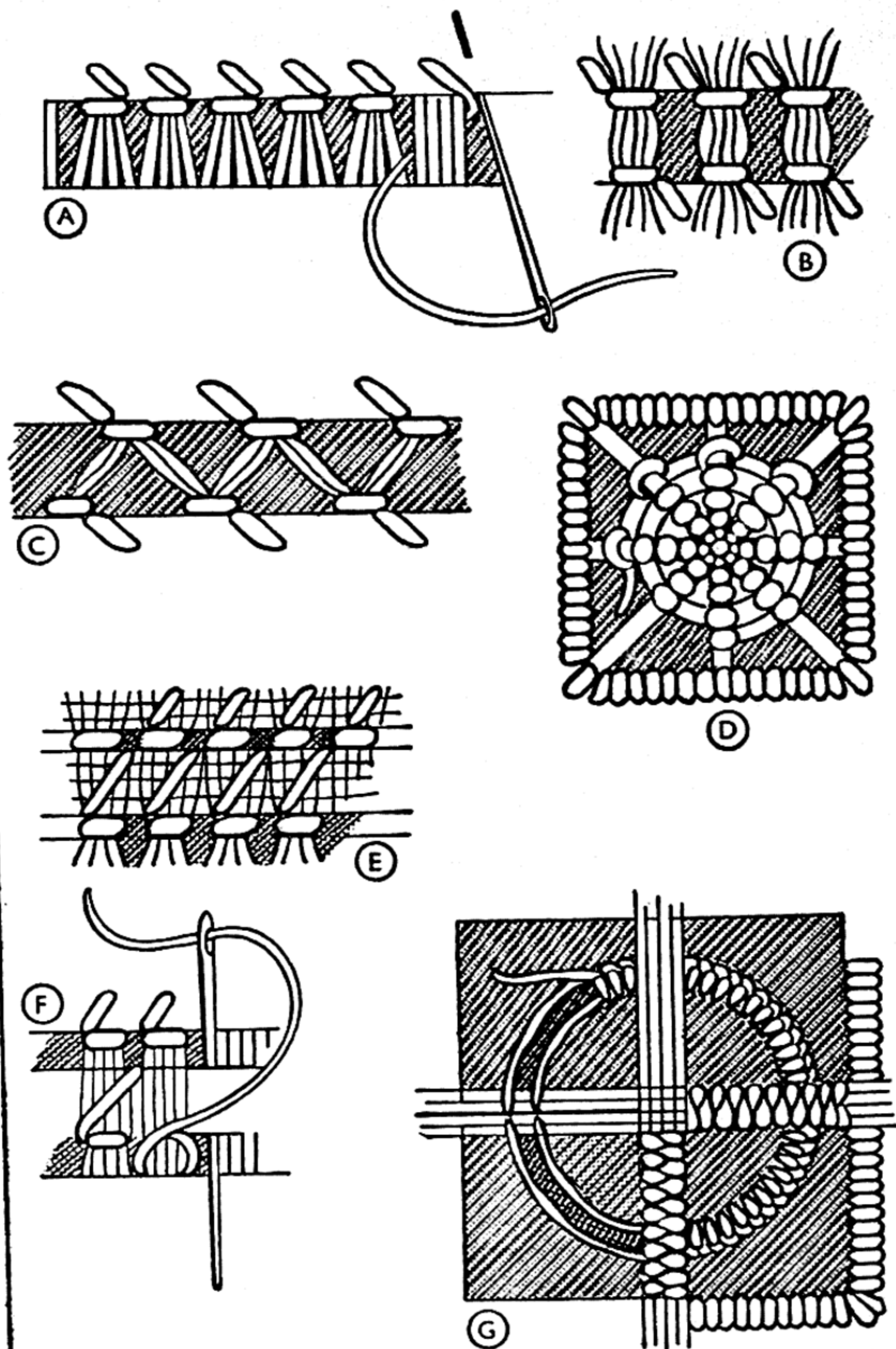
A type of work which can be used with other embroideries, but by itself it is charming and lace-like. Any number of threads may be drawn out, but care should be taken to cut them at the right place, and a pin should be used to pull out the thread at the beginning. Examples of this work can be seen in the photograph illustration facing page 257.

Hemstitching. The stitch is used to bind the undrawn threads and to keep them in place. There are a number of variations of hemstitching, some of which can be worked to make very decorative borders.

Plain Hemstitch. Make the hem and tack it down with the fold to the top edge of the drawn threads. Work from left to right, on the wrong side of the material. Bring the thread through just inside the edge of the fabric, at the end of the drawn threads. Pass the needle under four of the threads, from right to left, and make a stitch through the edge at the right of the group [177]A. Pull the thread through, tying the threads into a small group. Repeat this procedure for the length of the hem.

A second row may be worked in the same way along the opposite side with the stitches securing the same bundles, as B, or splitting them to make a chevron drawn thread border, as C.

Double Hemstitch. For this two sets of threads have to be withdrawn, and they should be about $\frac{1}{4}$ to $\frac{1}{2}$ in. apart. If the drawn borders are not very wide, the method of work is to hemstitch the outer edge as described above and then work the second row.



[177] Plain hemstitch. Tying four threads into a group, A. A second row secures in straight bundles, B., or split, C. In double hemstitch, F. and E., a diagonal stitch is made between the two borders. Spider's web, D., is a double hemstitch corner, G., to fill the space.

Bring the thread through at the left-hand end of the inner edge of the unworked border, make a back stitch round the next four threads, then pass the needle down between the first and second border, making a diagonal stitch on the working side [177]F. Complete the whole row in this way, E. If several borders are worked in this way a charming lattice effect will be derived.

If the drawn thread borders are wide, both the outer edges must be hemstitched and the bundles are back stitched at both sides of the centre fabric; the second back stitch being made after the diagonal stitch, and before returning to the first borders.

Where the drawn thread borders end and the threads have been cut, tiny buttonhole stitches must be worked, with matching thread, to stop the fabric from fraying out. Similarly, where the border ends at a hem, the threads are cut at the hem edge, keeping the fabric of the hem intact; these cut edges must be buttonholed.

Wide Borders. Undrawn threads, hemstitched at each side, may be twisted into interesting lacy patterns. This is done with the embroidery thread, the eye end of the needle is passed under one group of threads and back under the previous one, and so on. Three or even four groups can be twisted together, and, with practice, many ideas can be devised.

CORNER MOTIFS

When two borders meet at a corner a hole will be made. If the borders are wide this should be filled with a corner motif.

These motifs are built up on foundation threads of embroidery cotton, and they are usually worked with thread which tones with the fabric.

Spider's Web. This is one of the most usual corners and it is very simple to work. The foundation threads are laid from side to side and also diagonally between the corners. A form of back stitch is worked over these threads in a spiral, starting from the centre. A tiny stitch is made round each foundation thread [177]D. Many other corners can be designed on this foundation. A very simple one is the woven wheel, where threads are woven under and over in flat weaving.

Double Hemstitch Corner. With a double hemstitch border a cross of undrawn threads passes across the corner square. These are strengthened with simple weaving, under and over two threads at a time, and the four holes are enriched with a worked motif. A most attractive way to work this corner is to pass threads between the bars and work simple buttonhole over them, making a complete circle, as in [177]G.

Four tiny spiders' webs could be worked, one in each hole. There are endless ways of finishing these corners and a little practice and experimenting will soon enable the worker to devise interesting designs.

DRAWN FABRIC WORK

Unlike drawn thread work, the threads of the fabric are not withdrawn but are pulled together into groups with special stitches to form lace-like patterns. The working thread is pulled as tightly as possible to emphasize the holes between the threads. A blunt-pointed needle, such as a tapestry or punch work needle, is used for this work, as an ordinary needle is inclined to split the threads of the ground material.

A charming example of this work is shown in the photograph illustration facing page 257.

There are a number of interesting stitches in this type of work, some being worked diagonally, some horizontally, all of which depend on accurate counting of the background threads; therefore, an evenly woven, not too fine material should be chosen.

Four-sided Stitch. Worked horizontally and used frequently for borders, although if several rows are made close together it is also a good solid filling [178]c. It is worked over four threads of material, from the right. There should be a cross stitch on the wrong side of the material. Bring the needle through at 1 [178]A and insert it at 2, four threads up, bring it through again at 3, four threads to the left of 1. Insert it at 4 (same hole as 1) and bring it out again diagonally at 5. The third side of the square is made by taking the needle diagonally from 2 to 3, as in B.

The first stitch of the next square completes the fourth side, and this is worked between 3 and 5.

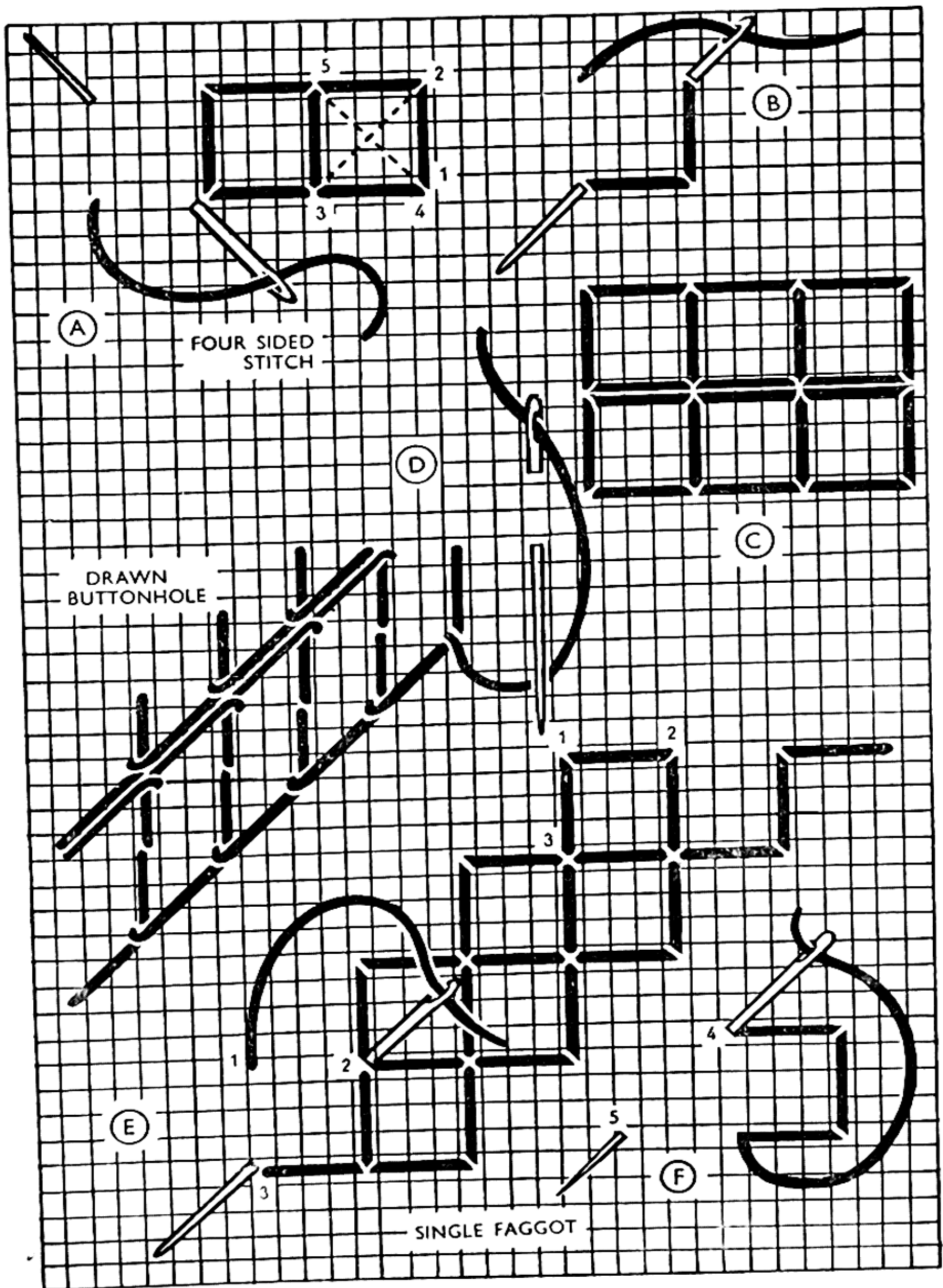
To make an all-over pattern the rows are worked close together, the bottom stitches of the second row being made into the same holes as the top ones of the first row [178]c.

Drawn Buttonhole. Diagonal rows of buttonhole stitch are worked back to back, the top of the stitches of the second row being worked into the holes of the first row. Each stitch is worked over six threads vertically and three horizontally. [178]D shows the correct method.

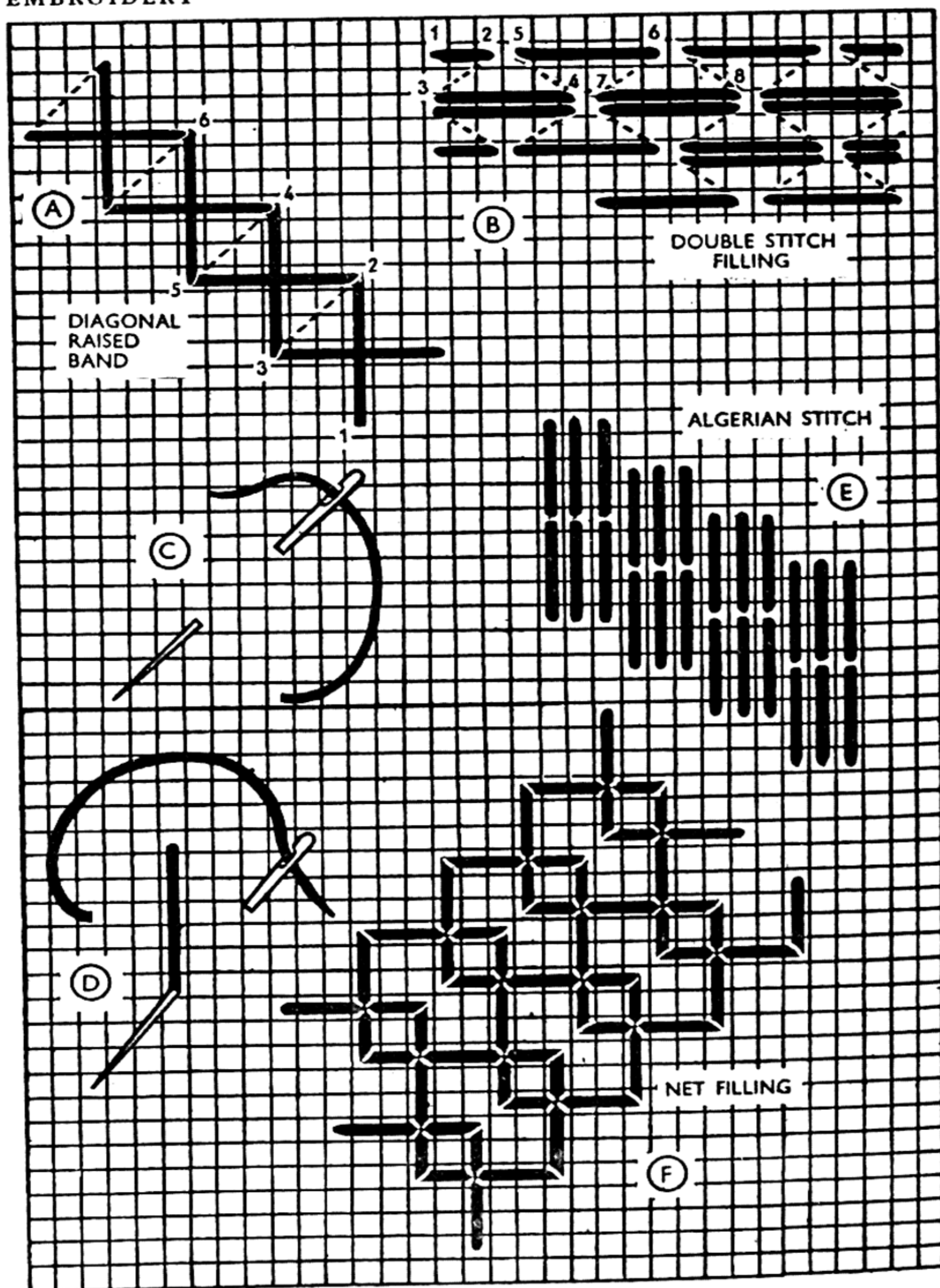
Single Faggot Stitch. A diagonal stitch worked over four threads of the material. Commence at the right, bringing the needle through to the front at 1 [178]E. Insert the needle horizontally, four threads to the right at 2, and bring it out diagonally exactly under the starting point and four threads down at 3. Then make an upright stitch from 3 to 4 with the needle inserted diagonally from 4 to 5 and four threads to left of, 3 F. Complete the first row in this way. The second row is worked similarly in the reverse direction by turning the work upside down.

Diagonal Raised Band. A series of crosses worked diagonally, pulling the fabric up into a tight ridge and giving a striped effect.

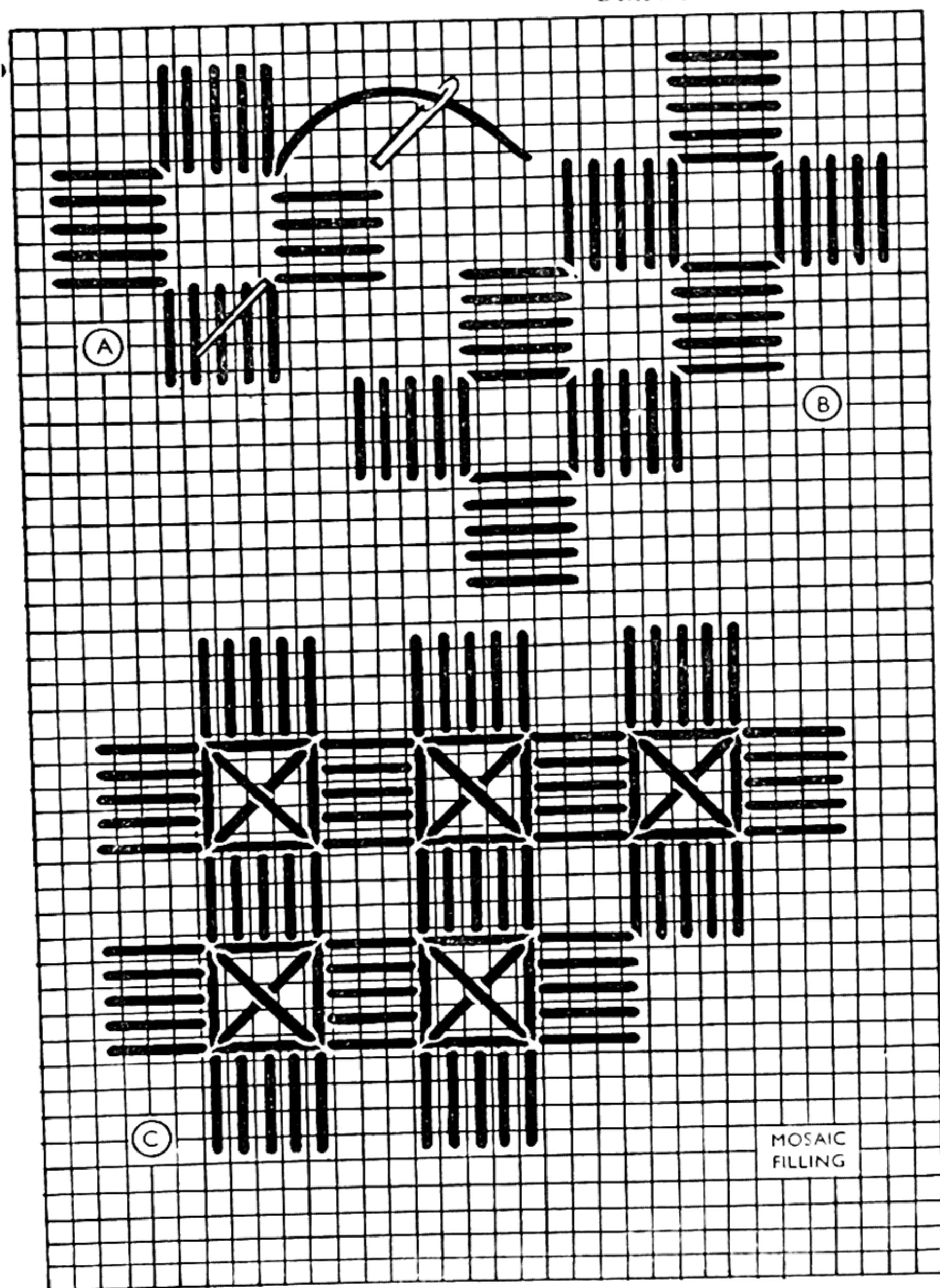
The stitches are made over six threads of the fabric, the first row is



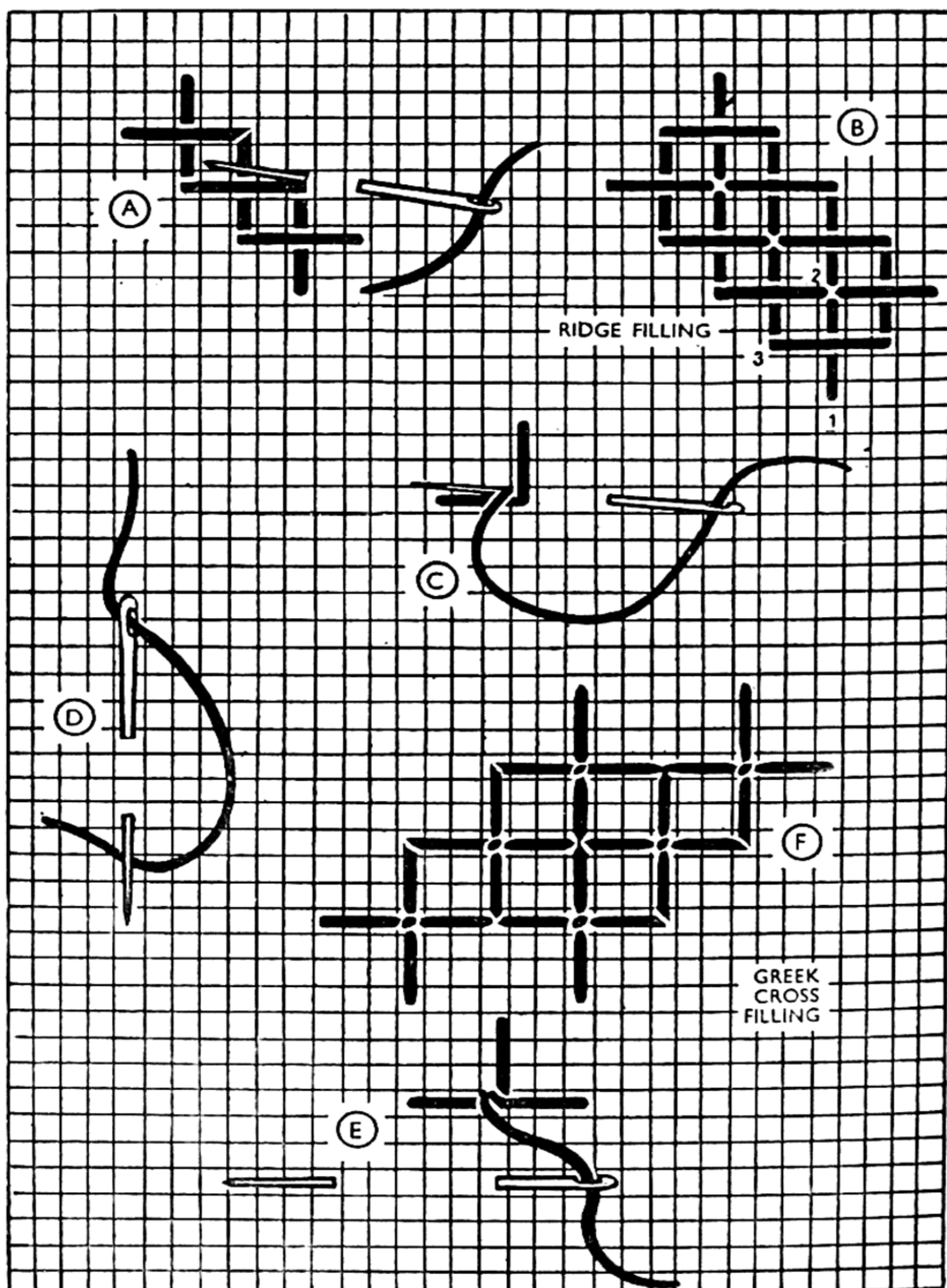
[178] *Four-sided stitch. A square stitch worked horizontally as a border or all-over pattern. Drawn buttonhole. The rows are worked diagonally with the knots together. Single faggot. An all-over stitch similar to four-sided stitch, but worked diagonally.*



[179] *Diagonal raised band. Worked diagonally over six threads. Double stitch filling. A horizontal stitch worked from left to right. Algerian stitch. A satin stitch filling. Net filling. Based on single faggot.*



[180] Mosaic filling is used for a solid all-over pattern. It consists of a series of satin stitch groups worked over four threads, with four-sided stitch and a cross in the centre of each group.



[181] *Ridge filling. The crosses are made over four threads of the fabric and the stitches are pulled tightly to get a ridged effect. Greek cross filling is worked diagonally and is based on simple buttonhole stitch.*

worked upwards, starting at 1 [179]A. Insert the needle at 2, six threads above 1, and bring it diagonally to 3, three threads down and to left, as C. Repeat this into 4, 5 and 6, and for the full length of band. The crosses are completed on the return journey and these stitches should cut those of first row in half, D. Work the stitches of the next row touching those of the first row to cover the ground completely.

Double Stitch Filling. A simple stitch worked horizontally, from left to right. Two rows are worked at the same time. Bring the thread through at left of top row at 1, and insert the needle two threads to the right, bringing it out two threads down and two to the left [179]B 2 and 3. Insert it again five threads to the right at 4, and bring it back two threads up and to the left at 5. Make another stitch as the first, over five threads to 6, then two threads down and to the left at 7 and on to 8. Continue in this way for the full row. The next and subsequent rows are worked in the same way, the top stitches being made into the same holes as the previous bottom row. The working thread should be pulled very tightly and should be fastened off at the end of each row.

Algerian Stitch. A solid filling, which consists of groups of three satin stitches worked over four threads of the material. It is worked diagonally and the groups are stepped up two threads each time [179]E.

Net Filling. Based on single faggot stitch. First, work a row of single faggot over three threads, then, starting at the top again, work a row of single faggot over two threads. Then work two rows of single faggot in the reverse direction, one over two threads and the other over three threads [179]F. Repeat these four rows as required.

Mosaic Filling. A series of satin stitch groups, with four-sided stitch and a cross in the centre of each group to make a solid all-over pattern. The satin stitches are worked over four threads, and if the pattern is to be repeated at intervals a complete cross is worked, including the centre. If the pattern is to cover the ground completely, the lines of satin stitch are worked diagonally first of all [180]B, and the crosses are put in afterwards. Work the satin stitch from right to left, making five stitches in each group, each stitch over four threads. Start at the top right and work five upright stitches, with the last stitch take the needle diagonally four threads down and to the left. Then work five horizontal stitches. Continue in this way, turning the work for the next row, which will complete the cross.

When all the area has been covered with this first movement, take the needle to the centre of the cross to work the four-sided stitch [180]A, completing it with a cross stitch in the very centre, C.

Ridge Filling. This is a similar stitch to diagonal raised band. In this case the crosses are made over four threads of the fabric. The upright stitches are made first, starting from the bottom. Pass over four threads

and pick up two to the left [181]A. Complete the crosses on the return journey, pulling the thread tight. All the rows must be made close together to get a ridged effect, B.

Greek Cross Filling. Worked diagonally, this stitch is based on simple buttonhole stitch. Bring the thread through on the left and pick up a stitch four threads deep, and four threads to the right [181]D, thread under the point of the needle. Make a back stitch to the right, over four threads, C, and a straight stitch down, over four threads, E. Move eight threads to the left before commencing the next cross. The stitches of the second row are worked into the same holes as those of the first row, F.

All the foregoing stitches have been drawn to show clearly the method of working over a given number of threads. When finished they have a very lacy appearance, which it is impossible to show in these diagrams. The coarser the materials used for drawn fabric work, the more open the finished embroidery.

This type of work is often combined with cut work and Broderie Anglaise for flower centres and leaf fillings.

LETTERING AND MONOGRAMS

Lettering is used in embroidery for marking linens decoratively and for dress accessories in the form of monograms. In the former case the method of work is usually some kind of white work.

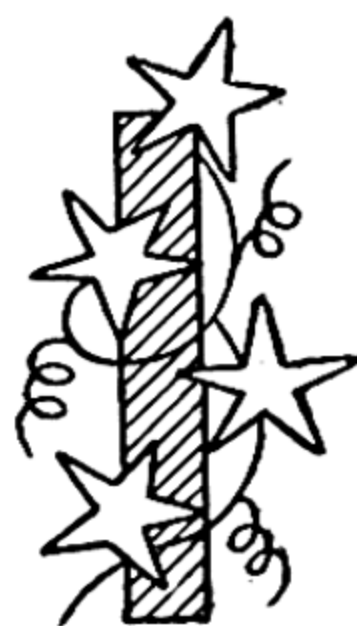
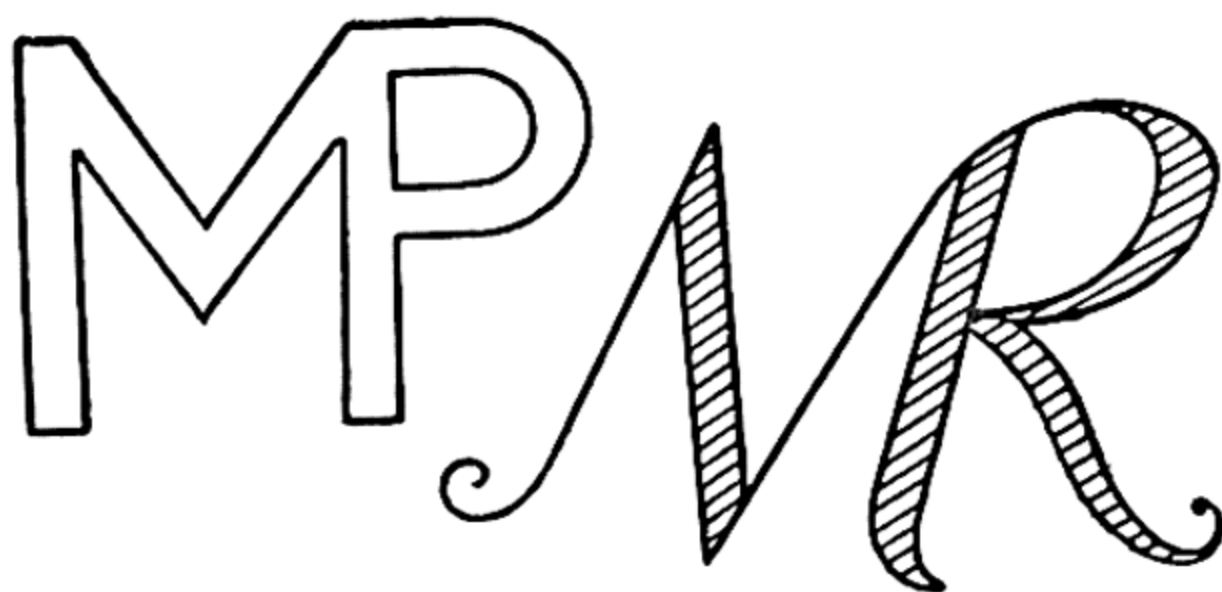
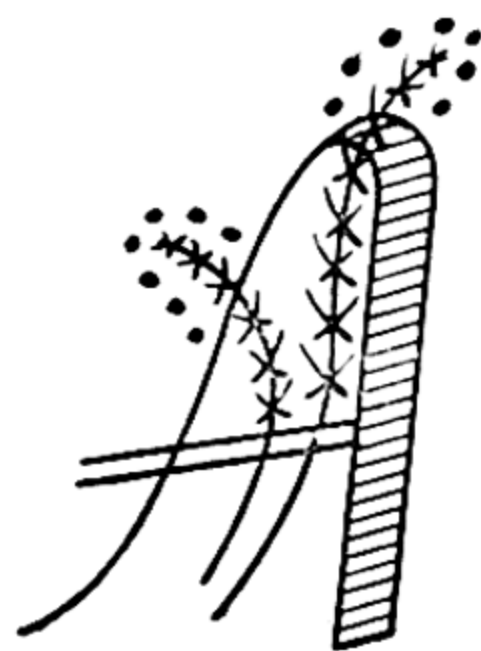
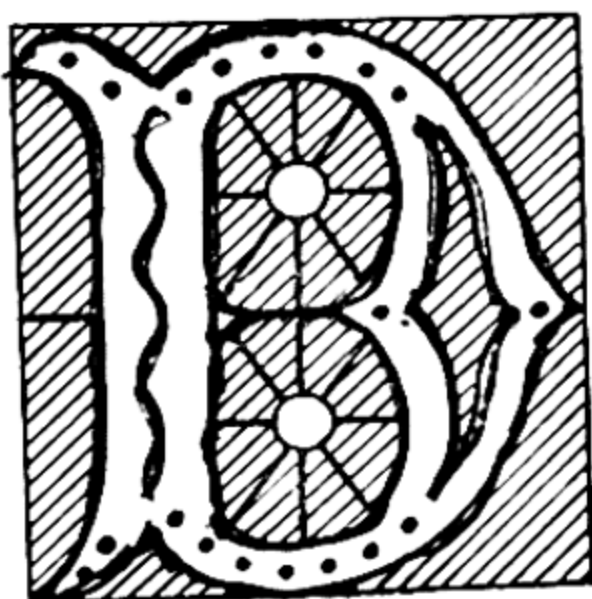
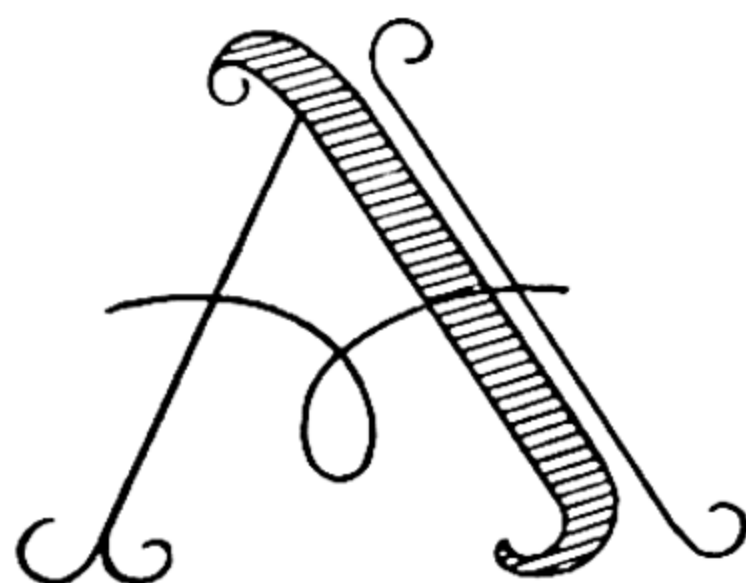
Since the introduction of marking ink, embroidered household linens are becoming rare, but a well-chosen letter or monogram will add beauty to any such article.

Many different methods may be used, and there are a number of stitches which are suitable for working the letters which would be plainly defined; they can be embellished with cut work, eyelets or floral motifs. Applied monograms with braids or material are suitable for scarf and heading decoration. Cross stitch is one of the most usual methods used for marking linen. Padded satin, back stitch and eyelet holes are often combined. Drawn fabric stitches with back stitch outlines give lacy effects.

Chain stitch, double back, stem, and overcast stitch, and most outline stitches may be used.

Sometimes the monogram or letter is left unworked, and surrounded with an embroidered background, usually a drawn fabric stitch, and an outline stitch defines the letters.

The drawings [182] show various letters and their treatments. Lettering of this kind will be found to be a very good way of applying simple decoration to plain articles.



[182] *I* is worked in *Broderie Anglaise*. Padded satin stitch and overcast or stem stitch works the two *A*'s and *MR*. Fine braid interlaced outlines the *E*. *D* is in cut work. *MP* is outlined, and the second *I* is satin stitch.

NEEDLEWEAVING

THIS FORM of embroidery is, as the name suggests, very closely allied to weaving; it is also not unlike drawn thread work. It is by no means a modern type of work, nor is it confined to our own country. Examples are to be found in many different nations, especially amongst peasant embroideries. There is a very close alliance between this form of embroidery and early Coptic work, in which bands of threads were purposely omitted, during the making of the material, so that patterns could be introduced afterwards with hand weaving, and in a different colour.

This type of needlework affords great scope to those who prefer to work out their own designs. Bands of the material threads, either the warp or the weft, are drawn out and replaced by coloured embroidery threads or wools, weaving over the remaining threads. Instead of following the weave of the material, however, the threads are clustered together into bundles to form a pattern. Any number of different colours can be woven in, to form interesting and colourful bands.

This form of needlework has its limitations. As the threads of the material form the basis of the weaving the simplest form this decoration can take is that of the straight line border. More elaborate effects can be worked out, but are not to be recommended until the simpler borders have been mastered. In this work it is very often the simplest designs which produce the most effective results. The careful choosing of colour schemes, combined with straightforward simple designs, produce a piece of needlework which will provide interest and pleasure to the amateur worker, without involving the labour of more complicated patterns.

If a band of needleweaving is being worked across the centre of a cushion, the threads should not be drawn out for the entire width. They should be cut in the centre, for what is to be the depth of the band of weaving, and drawn out to the right and to the left for the full length. They can then be neatly fastened off. Each thread is taken separately and darned into the fabric along the back of the material. This should be entirely invisible on the front of the material.

Another method is to cut the threads fairly closely, turn them all on to back of the material and sew firmly and neatly with herringbone, or overcast.

No single band of needleweaving, by itself, can form a completely

successful decoration for any article. The addition of small subsidiary borders, or suitable bands of stitching, is essential to soften the line between the weaving and the material. For this, narrow braids applied with decorative stitchery, thin cord couched down, or narrow bands of needleweaving, introduced as a contrast to the wider ones, could be used. These borders may be further softened by embroidery in cross stitch, four-sided stitch, three-sided stitch, herringbone, double-back or buttonhole stitch, or even by hemstitching, which is somewhat allied to needleweaving, both being drawn thread stitches.

The nature of this work makes it essential that the material used should be of a fairly open weave, so that the threads can be drawn out quite easily. For household articles, such as cushions, chairbacks, and table runners, there are many suitable materials, such as art canvas, embroidery crash, and heavy linens. On these heavy materials the most suitable thread to use for the weaving would be either embroidery wool, or any of the thicker mercerized embroidery threads. For such things as tray mats, duchesse sets and tea cloths, a lighter weight linen is more suitable, and as the design is to be on a smaller scale, a thinner thread should be chosen, stranded cotton being the best.

For every kind of needleweaving a blunt-pointed needle should be used, so that there is no chance of piercing the material threads.

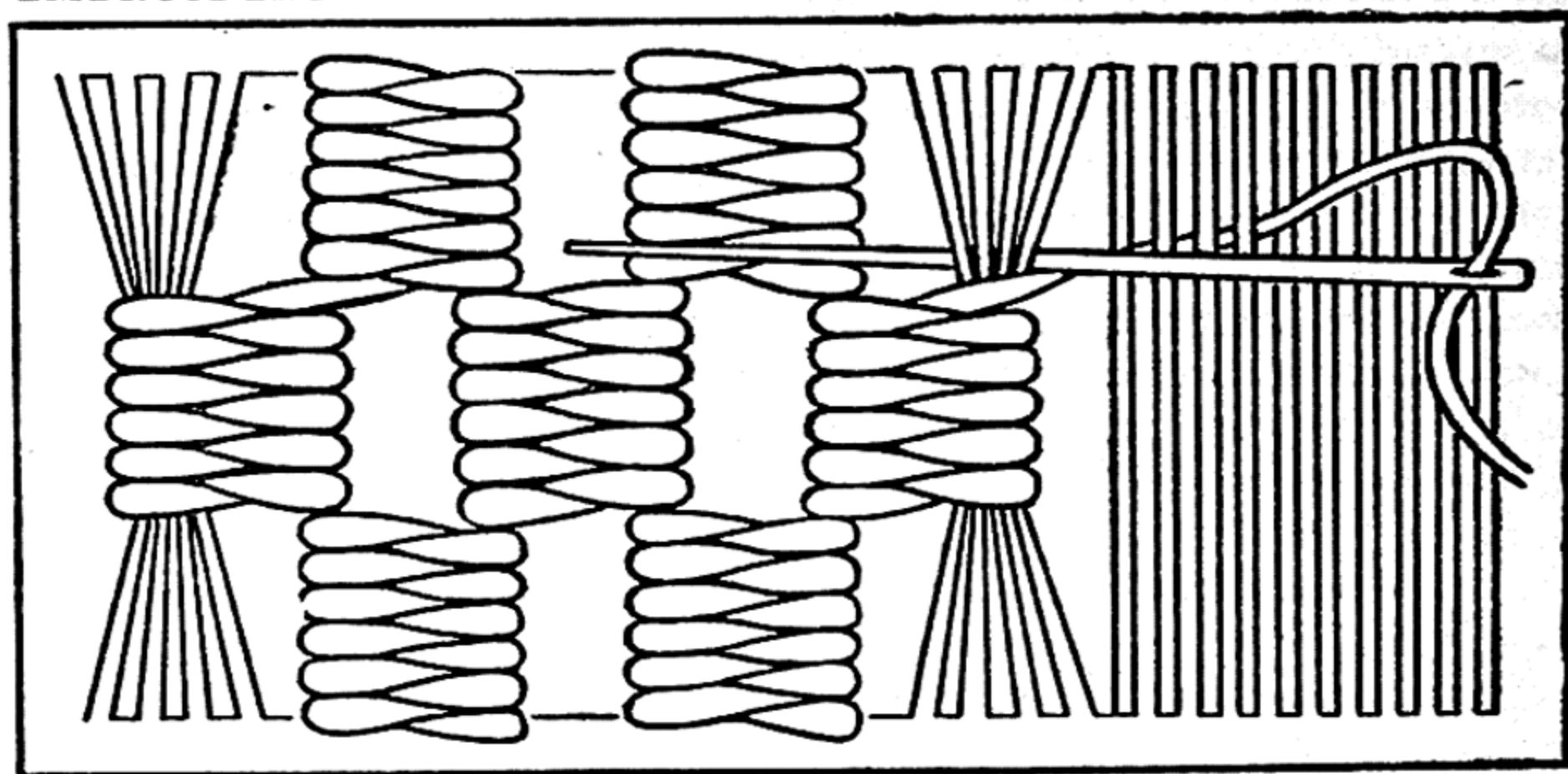
It is not necessary to draw the embroidery thread tight when working a piece of coloured needleweaving, as the pattern is defined by the different colours which are being used. If the design is being worked entirely in one colour, or in white, then the thread should be pulled more tightly, as the pattern is defined by the shadow of the dividing spaces between the different groups of weaving.

METHOD OF WEAVING

A blunt-pointed needle should be used to prevent the fabric threads from being pierced.

The weaving will be more simple to do if the threads are tied into bundles with hemstitching at each side of the border, as described on page 287, but this is not absolutely essential. There is no hard and fast rule as to how many threads there should be in a bundle but the usual amount is three or four. For the purpose of this description there are four threads in each bundle.

Blocks. Each block is woven over two bundles, under one and over the other alternately, as in [183]. The blocks should be about as high as they are wide, the number of stitches made to a block will vary according to the design and to the thread used, but they should be uniform throughout the border.



[183] *Four threads are tied in each bundle. Single blocks are woven on two bundles, under and over alternately. They should be as high as they are wide and the same number of stitches should be made in each one.*

When one block has been completed, pass to the next by weaving under the next group of threads.

Very simple designs can be devised by using single blocks only, but to make more intricate patterns it will be necessary to make double, triple, and even wider blocks. These are woven in a similar way, the needle passing under, over and under three groups of threads for a double block, four groups for a triple block, and so on.

When working in different colours it is a good plan to have a needle for each coloured thread and pick each one up as it is needed. To pass the colours from one block to another slip the needle through the stitches of the completed blocks.

To begin work darn the thread into the material at the sides of the border and leave an end. This can be darned into the weaving when it is completed.

Fasten off by darning the thread neatly into the back of the weaving. Always commence weaving at the centre of the border, especially with one that is rather intricate, in this way the design will be correctly matching at both ends. Indicate the centre of the border with a coloured tacking thread.

Wide Borders. When working a wide border it is not advisable to draw out all the threads at once as the work will become loose and hard to handle. Draw out the threads and weave in the pattern bit by bit.

When the border is completed it should be fastened to the material at each end with neat slip stitch. An alternative is to weave into the fabric edge when working the last blocks.

NEEDLEWEAVING BORDER DESIGNS

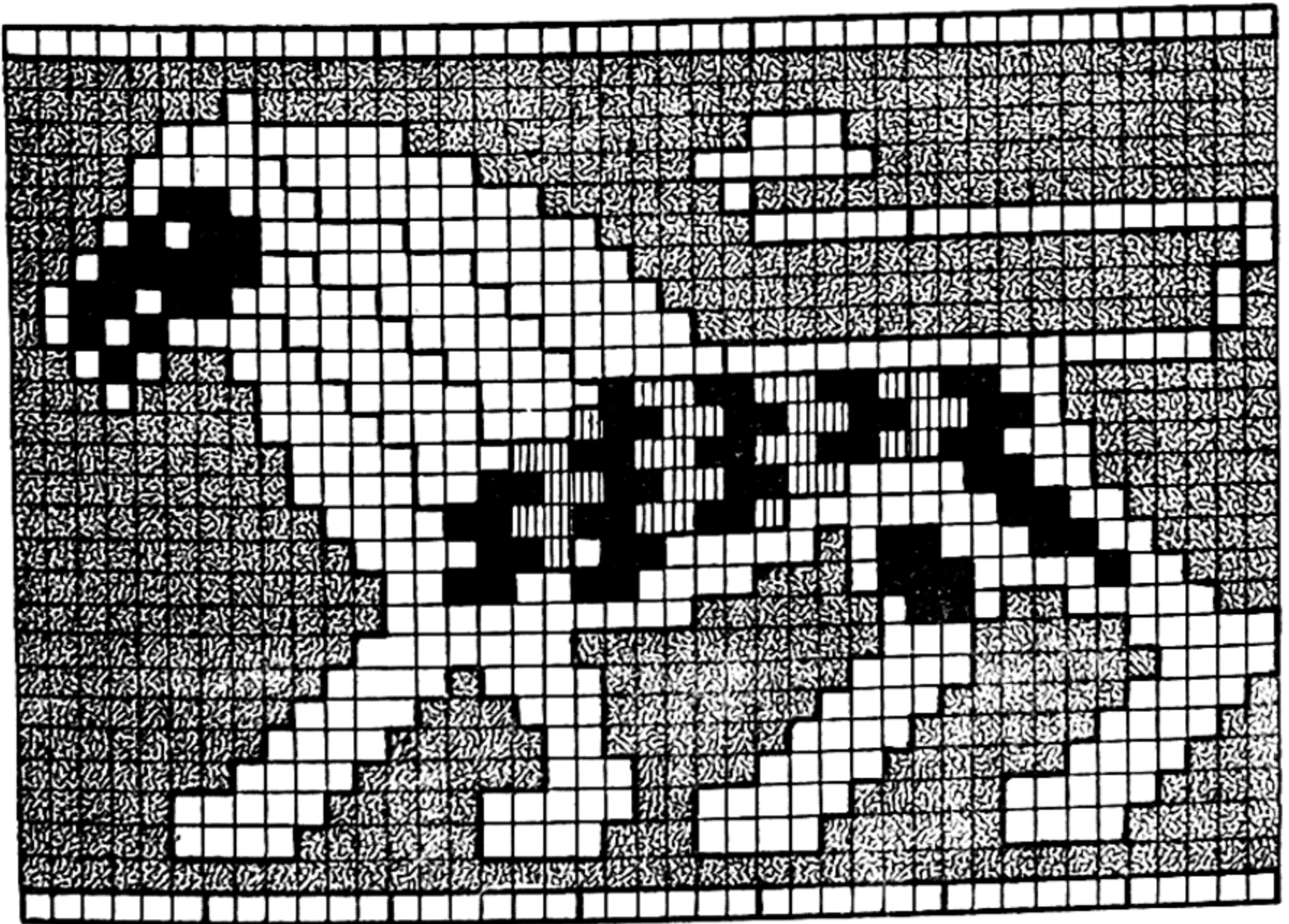
Geometric Patterns. The simple borders shown in [185] are suitable for the decoration of many different articles, for they can be worked on coarse or fine material in suitable threads.

The first border, A, is simple single blocks worked alternately in two different colours. B is twice the width, with two rows of single blocks stepped one group to the side each time.

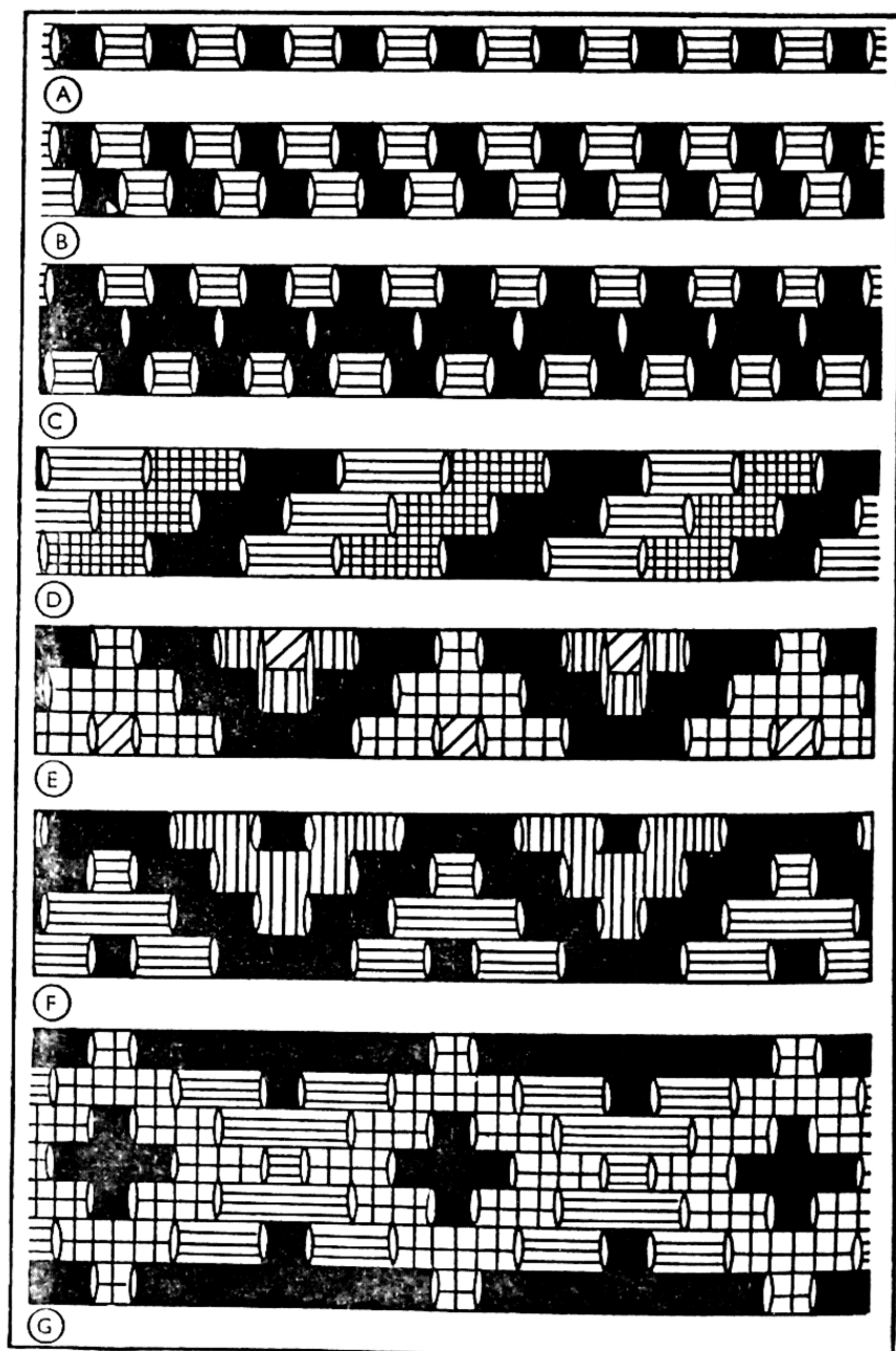
The two outer rows of the third border, C, are as the first, the centre is made of double blocks in one colour.

Three colours are used for the fourth border, D, which has double blocks stepped one group to the side each time.

Double and triple blocks as well as single ones are used in E, which is worked in three colours. There is a single block at the point of the large triangle, next comes a triple block and two double ones with a centre of a single block. A triple block is left between the base of these triangles, and a double block is made each side of the small triangle, which is made up of single blocks.



[184] Simple animal forms can be worked into a needleweaving border. The lion is worked first and then the background is filled in.



[185] *Simple needleweaving border patterns. A combination of single, double and triple blocks are worked in varied designs, in many colours.*

The same large triangle, used in the fifth border, is used again for the sixth, F, but in this case it is repeated at the top edge, making the border one block wider.

The seventh border, G, is more complicated, being made up of diamonds composed of single, double and triple blocks, divided at the edges with a very large block, seven groups wide. The intervening spaces are filled with double and single blocks. Three colours are used.

Animal Borders. Simple animal forms can be worked in needle-weaving, such as the lion shown in [184]. But these are more difficult and should only be attempted after some experience has been gained.

Work the animal first and then fill in the background. The colours should be simplified as much as possible, with one colour for the background and not more than three or four for the motif.

The lion illustrated is worked in single, double, and longer blocks, the symbols indicate the arrangements of the different colours.

APPLIQUÉ

APPLIQUÉ is a method of applying one piece of material on another to form a pattern.

This is a type of work particularly suited to the modern needlewoman for, in view of the tremendously large selection of beautiful materials from which to choose, it presents a variety of treatments in which the embroideress can express her skill and love of decoration, without entailing the long hours of labour most other kinds of work demand.

Being eminently suitable for rich and bold decoration, it can supply just the necessary touch of interest to a room furnished on the simple lines of the best modern decoration.

The woman with a creative sense, and there are many when it comes to selecting materials and colours, finds this a type of work which gives great scope for her imagination. Every woman knows the fascination of bundles of attractive materials.

It is an erroneous idea that a design can only be produced by one who is adept in the art of pencil drawing. Many people who cannot draw in the accepted term of the word can draw with their threads and stitches, and can, with the considered arrangements of their materials, produce designs without having resort to the use of the pencil.

Most women have a gift for arranging materials in beautiful shapes, and for this reason any woman who loves colour and texture beauty should experiment with appliqué work.

HISTORICAL NOTE

Appliqué as a decoration has been used by craftsmen from early times. Many specimens of early Egyptian leather appliqué have been found, and it seems possible that they used textiles for this type of work, too.

In Europe, during the middle centuries, the Italians produced some very beautiful appliqué. They knew how to use the rich materials of damask and velvet that were then being produced in such magnificence, and it became the fashion at that time to incorporate long oblong panels in the decoration of fine apartments. Materials of contrasting textures were chosen, such as silk and velvet, the high lights of the silk making a striking contrast to the rich dark tones of the velvet.

The well-known Spanish appliqué of the same period was of rather the same type. No doubt it was inspired by the Italian work, but the heavier design and use of strong colour makes it distinguishable.

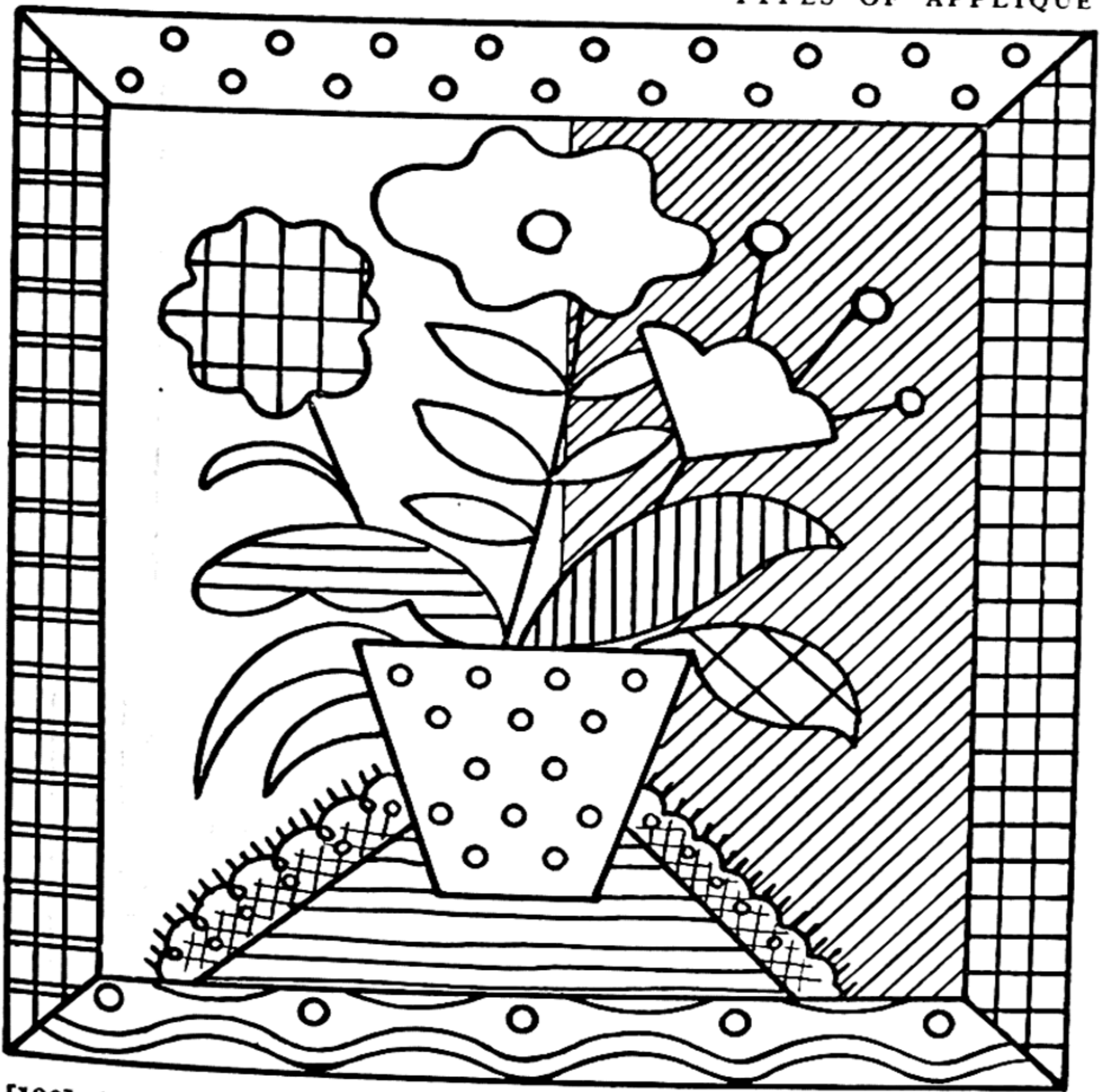
In this country in medieval times, appliqué was used chiefly for battle standards and domestic furnishings, but few specimens have survived other than some ecclesiastical work. Sixteenth-century specimens include some of Mary Queen of Scots' fine bed-chamber furnishings. This embroidery is carried out in a mixture of needlework and appliqué, with portions of black silk appliqué at the base of each motif.

In recent times, some very beautiful appliqué work for ecclesiastical and domestic purposes has been produced in Eastern Europe. Though modern in feeling and execution the designs owe their inspiration to Byzantine influence, the restraint and strong sense of pattern and rich colouring all lending themselves ideally to appliqué work. This work is not a copy of what has been done before, but an expression of the modern mind bringing into excellent use rich materials and threads which are comparable with the beautiful enamelled and gold Russian ikons. Silk and satins of gorgeous colour are used with gold and silver threads, producing a subdued richness of effect that is most satisfying.

TYPES OF APPLIQUÉ

There are very many different kinds of appliqué, but with this work there are no hard-and-fast rules which must be adhered to, for an interchange of styles is quite correct. Of all the kinds of embroidery work there is no richer field for experiment than this.

Hemmed Appliqué. This is the simplest form of appliqué work. The pieces of material making the design are cut out and tacked on to the ground fabric. Edges are turned in, and hemmed or slip stitched to the background, which is visible between the applied pieces.

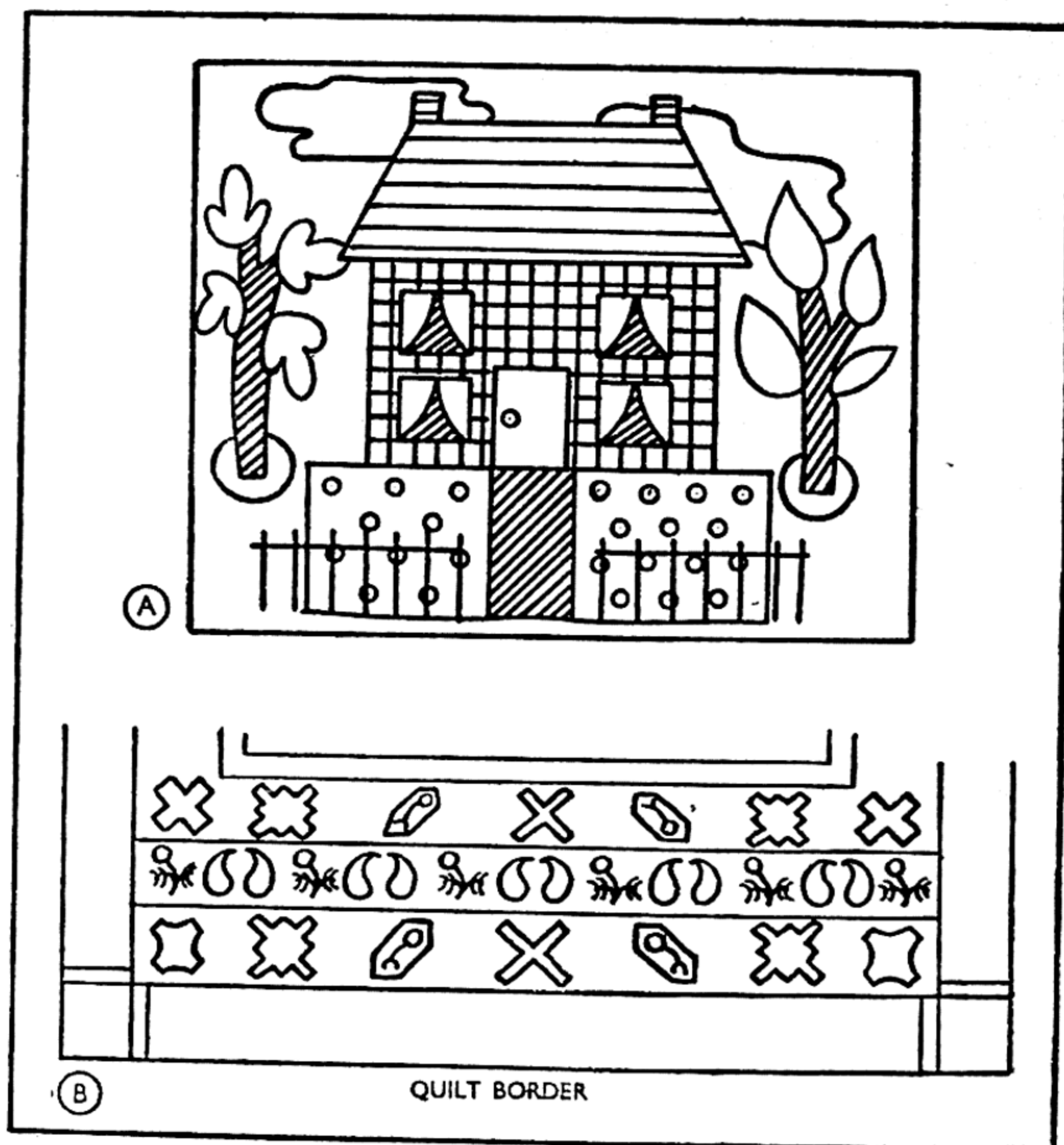


[186] *A simple appliqué design suitable for a panel or cushion in patterned or plain fabrics. The background material should be strong.*

The design should be simple in character, without intricate shapes, although plain and patterned materials may be used together with advantage, for this will give texture to an otherwise plain surface. Simple lines of embroidery may be introduced for stems, or to give emphasis to details; they are best worked in stem stitch or couching.

The simple design [186] is suitable for a panel or cushion in patterned or plain fabrics, this is also shown made up in the photograph illustration facing page 320. The nursery panel [187]A is made from odd scraps of material with touches of stitching.

Ordinary cottons, both plain and patterned, are suitable for this kind of work, as they do not fray easily and are pliable, also, they are wash-



[187] *A. Shows a simple appliqué design that is easily made from old scraps of material combined with stitchery. B. Shows a traditional quilt border design, usually worked in blue and red on unbleached linen.*

able. Brilliant colours and patterns, or soft pastel shades, are to be obtained, and should be selected according to the use for which they are intended. This type of work is particularly suitable for simple bold designs such as unframed wall hangings, curtains, bedspreads and cushion covers. The background materials should be strong; unbleached calico, twill sheeting and linens all being suitable.

Appliqué Quilts. Appliqué work on quilts was popular in this country during the last century and was extremely decorative.

The same method of working is employed, and various printed cottons are used. It is possible to obtain a good, rich effect, provided the embroideress has a good sense of pattern and distribution of colour.

When making a large piece of work of this kind, accuracy in turning in the edges, and arranging the pieces on the fabric, is required; no decorative stitchery should be used.

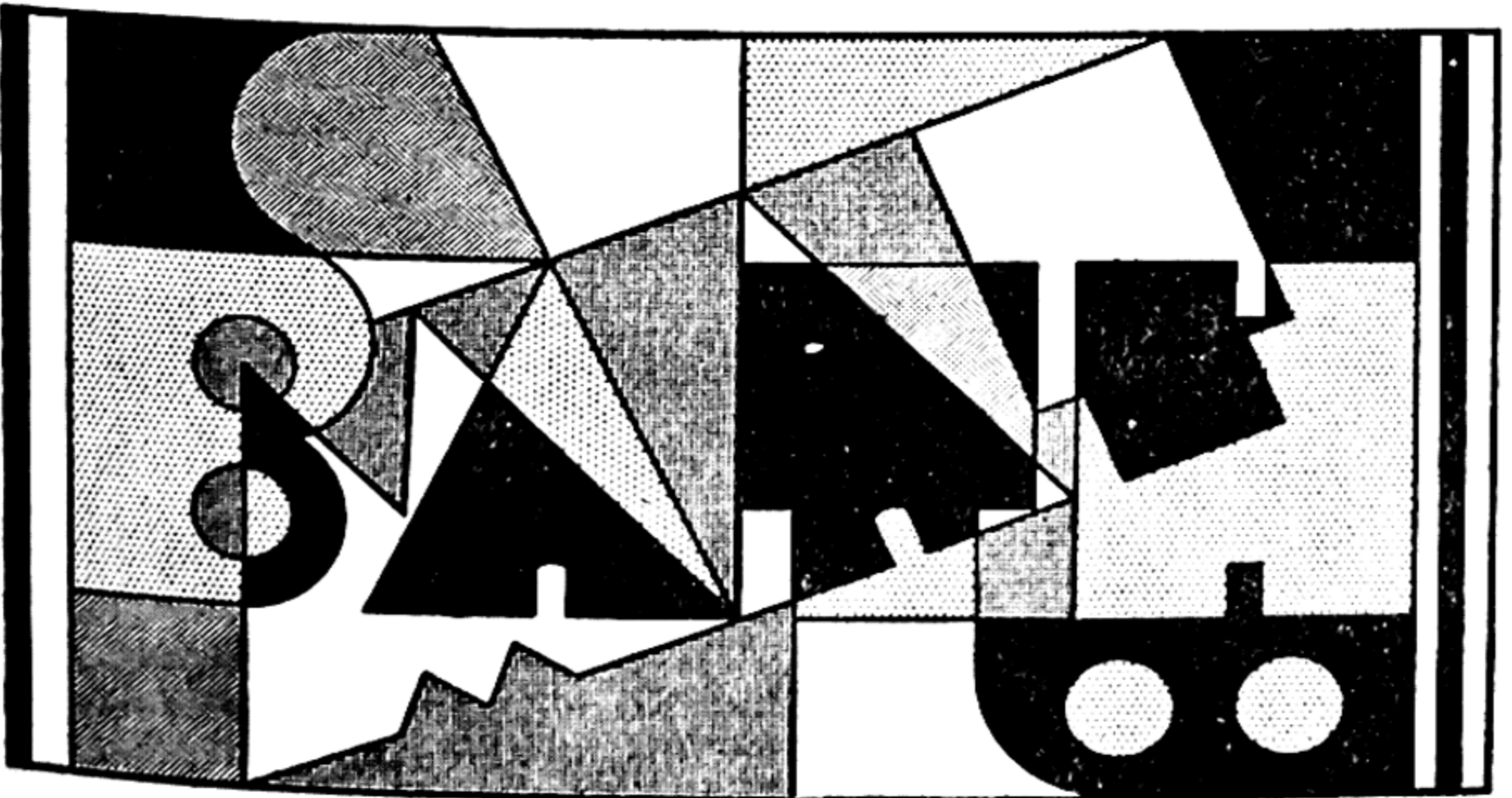
The original method of designing and arranging the motifs was by cutting and folding paper to the various shapes. In this way quite complicated patterns can be devised.

The making of appliqué quilts reached its zenith during the eighteenth century, when the Colonial American Pioneers made quilts from odd scraps of material; scarcity of material forced the emigrants, in the first instance, to make use of every scrap at their disposal. They discovered that in addition to producing a practical article which added a rich note of decoration to their simple surroundings, their inborn love of colour was satisfied.

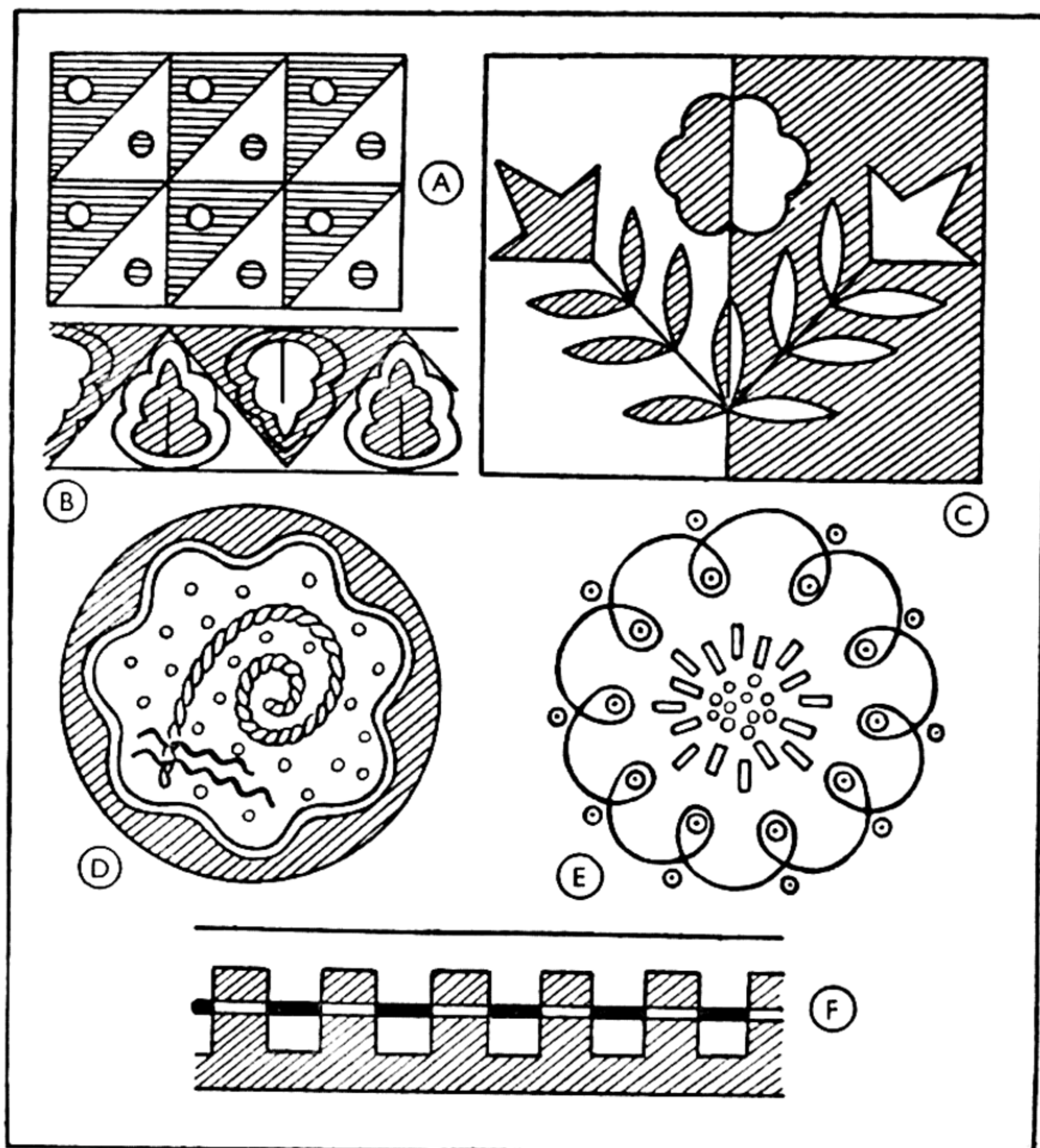
[187]B shows a traditional border design used by the quilt makers of Lancashire. It is usually worked with Turkey red and blue spotted linen on an unbleached linen ground.

A modern interpretation of this method, entirely carried out in tweeds, has been successfully done in the border districts where tweed-making is an industry. Both the ground and design are comprised entirely of tweed, giving a rich effect which is especially suitable for hangings, screens, and large room decorations.

Patchwork Appliqué. This type of appliqué must not be confused with "patchwork," which is the sewing together of various patches to form a complete piece of material unsupported by any sort of background. In patchwork appliqué the design is planned on the basis of an inlay, and the pieces of material are sewn on to a ground fabric. Any



[188] *The words Bath Mat are cunningly designed with a variety of patches.*



[189] *A., B. and C. Two-colour designs giving a counterchange effect. D. and E. Show the use of braids, cords, beads and sequins. F. A border.*

cheap, strong material may be used for the background, as the patches, when placed in position, entirely cover it; [188] shows a bath mat worked in this manner, every piece fitting in exactly with its neighbour, as in a jig-saw puzzle.

Appliqué with Non-fraying Materials. When materials which do not fray are used for this work the method of application is simplified, as no turnings are needed on the patches.

Suitable Materials. Thick melton cloth, felts, American cloth, suède, oil silk. Felts can be obtained in a particularly large range of bright and attractive colours, and by combining cloth and flannels with them in the pattern an added interest is obtained.

This type of appliqué should be chosen by the beginner as the technical difficulties are few. The designs can be devised by paper folding and cutting, and need only be very simple. Almost any type of design is suitable provided it is not too small and intricate in detail.

As no turnings are required, the edges are clean cut to the size of the motifs and hemmed, or decoratively sewn to the background. Any firm material such as linen crash or twill sheeting is suitable for the ground.

Counterchange Patterns. In this simple shapes are repeated in alternating colours and it looks well worked in felts, with a little stitchery added for texture and interest. The drawings [189] give ideas which could be developed in a number of ways by the addition of stitchery, or accessories such as sequins, beads or cords, all of which may be used judiciously to enhance any type of embroidery.

The simple domino pattern, A, could be worked as an all-over design in two colours, for a cushion or bedspread, or as a border. A design similar to this is shown in the cushion illustrated in photograph facing page 320. The leaf border, B, is in two colours with simple outline stitchery, and the more ambitious motif of a flower spray, C, would make a very charming cushion design.

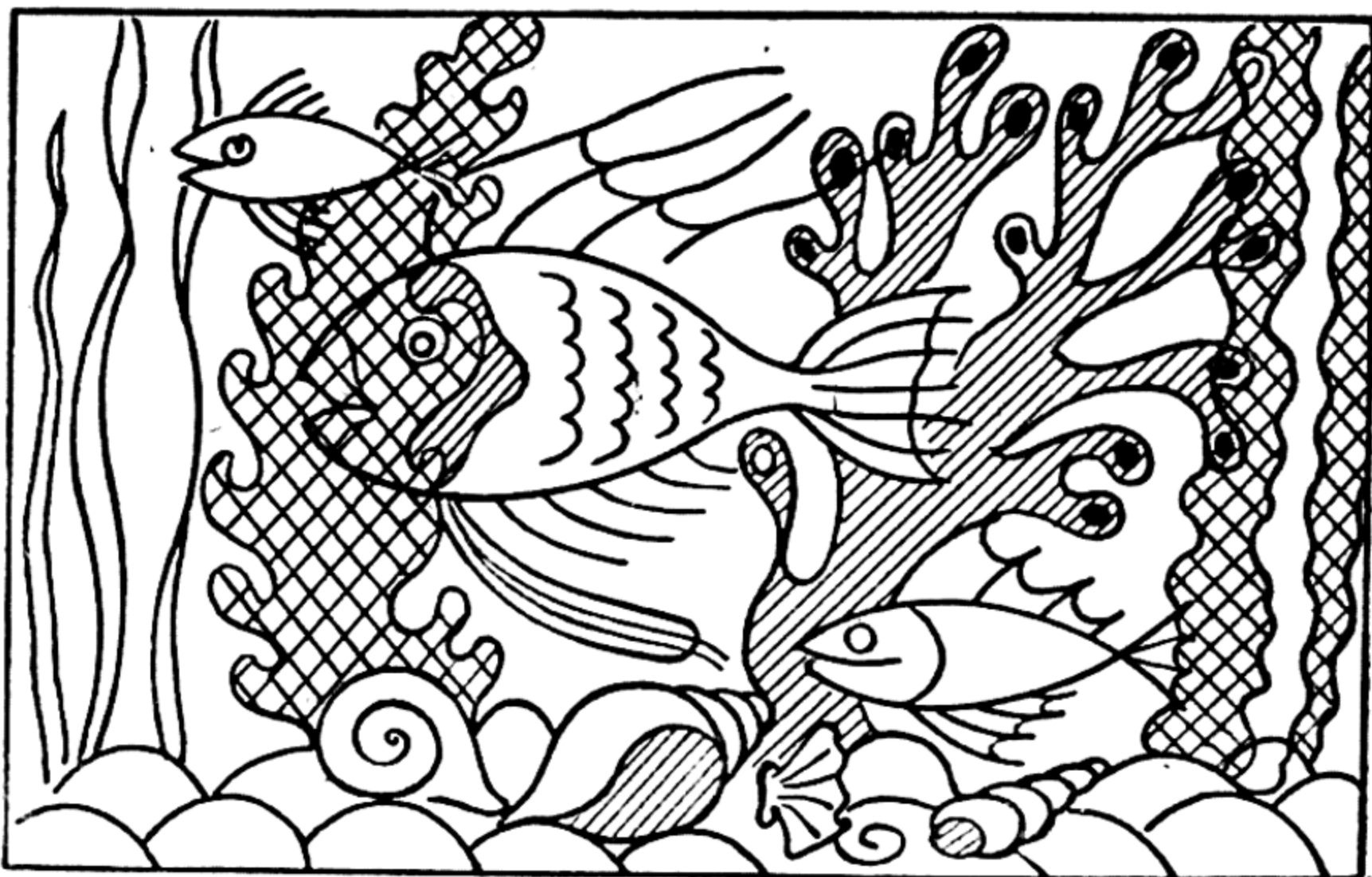
The designs, D and E, show the uses of braids, cords, beads, and sequins in appliqué. E would look well worked in two colours with beads, sequins, cords, and braids. The simple border design, F, is a good basis for a two or more colour counterchange.

Floor Mats. Felt appliqué wears well and if very thick felt is used may be utilized for floor mats. A wide range of colours is obtainable in strong floor felts which is used for the background, the applied pieces being of a thinner felt. Mats may be made to suit any colour scheme.

To give contrast in texture small pieces of American cloth or leather may be added, as well as strong woollen braids and cords.

SUGGESTED MATERIALS

Almost any material may be used in appliqué work, providing it is suitable for the purpose for which it is to be used. Do not use non-washable materials, or those which shrink, in a piece of work which will require laundering, nor fragile ones in an appliqué intended for hard wear. Besides the normal woven fabrics such materials as suède, leather, American cloth, oiled silk, plastic materials, and cellophane may be used. Accessories such as braids, cords, fringes, tassels, bias binding, ribbons, laces, gold, silver and metal threads, buttons, beads, sequins, and feathers give added interest to the embroidery, and various woollen, silk, and cotton threads may, in the right design, greatly add to the finished work.



[190] *Design for an appliqué panel in fine embroidery with the use of organdie net or other transparent material; this will look most effective if mounted over a piece of mirror.*

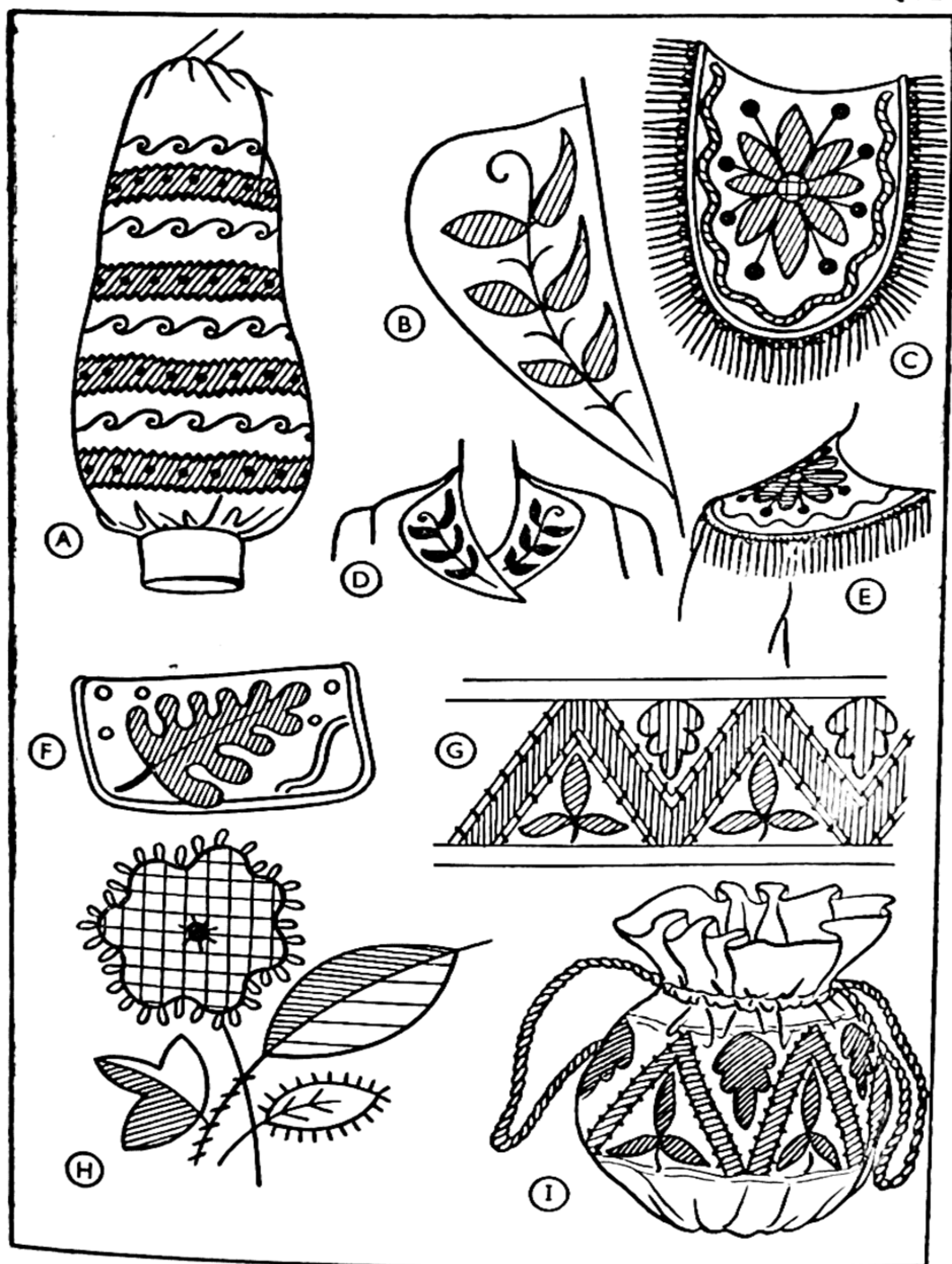
APPLIQUÉ DESIGNS

Design for all appliqué should be simple and conventional, each piece of material making a good shape in itself irrespective of its relation to the rest of the pattern. Experience in the use of various materials will show their limitations and prevent useless attempts to do the impossible. Interesting effects can be obtained by placing one material over the other, such as organdie over brightly coloured silk; embroidery under transparent materials such as net; by slightly padding parts of embroidery, and quilting or gathering pieces before they are applied, are some suggestions for obtaining texture.

Sometimes small holes are pierced or cut in the applied materials, showing the background through, or different textured materials are inserted, such as satin under tweed, all giving richness of effect; [190] shows a panel in fine embroidery with suggestions for the use of organdie, net or other transparent materials.

If the appliqué is for wall decoration and to be framed, it may, if composed of transparent materials, be mounted over mirror glass which gives a lustrous effect to the embroidery. Velvet edges make a good finish for a wall panel, but whatever framing is chosen it must give added interest to the work and at the same time be unobtrusive.

Hangings such as curtains and unframed wall decorations may have



[191] Appliqué dress accessories. The sleeve, A., has bands of braid, lace or ribbon. The lapels, B. and D., are inlay and the epaulettes, C. and E., cloth and braid. The pocket, F., is felt, cord and studs. G. and H. Attractive dress motifs. The bag, I., is crash with cloth and braid.

their edges bound with braids or trimmed with cord or fringing and tassels, but the choice of finish must suit the design.

Appliqué makes a good decoration for dress accessories and some suggestions are shown in [191]. A is a sleeve with bands of applied braid, lace or ribbon and stitchery. Inlay is suggested for the lapels, B and D. Cloth appliqué and braid are used with stitchery for the epaulette, C and E. The pocket flap, F, could be felt cord and studs, or velvet on cloth. Silk, cotton, and woollen fabrics complete the attractive motif for a dress, H. The dorothy bag, I, could be in crash with cloth appliqué and braid and stitchery, or for heavier wear suède and American cloth may be used. G shows details of the border design.

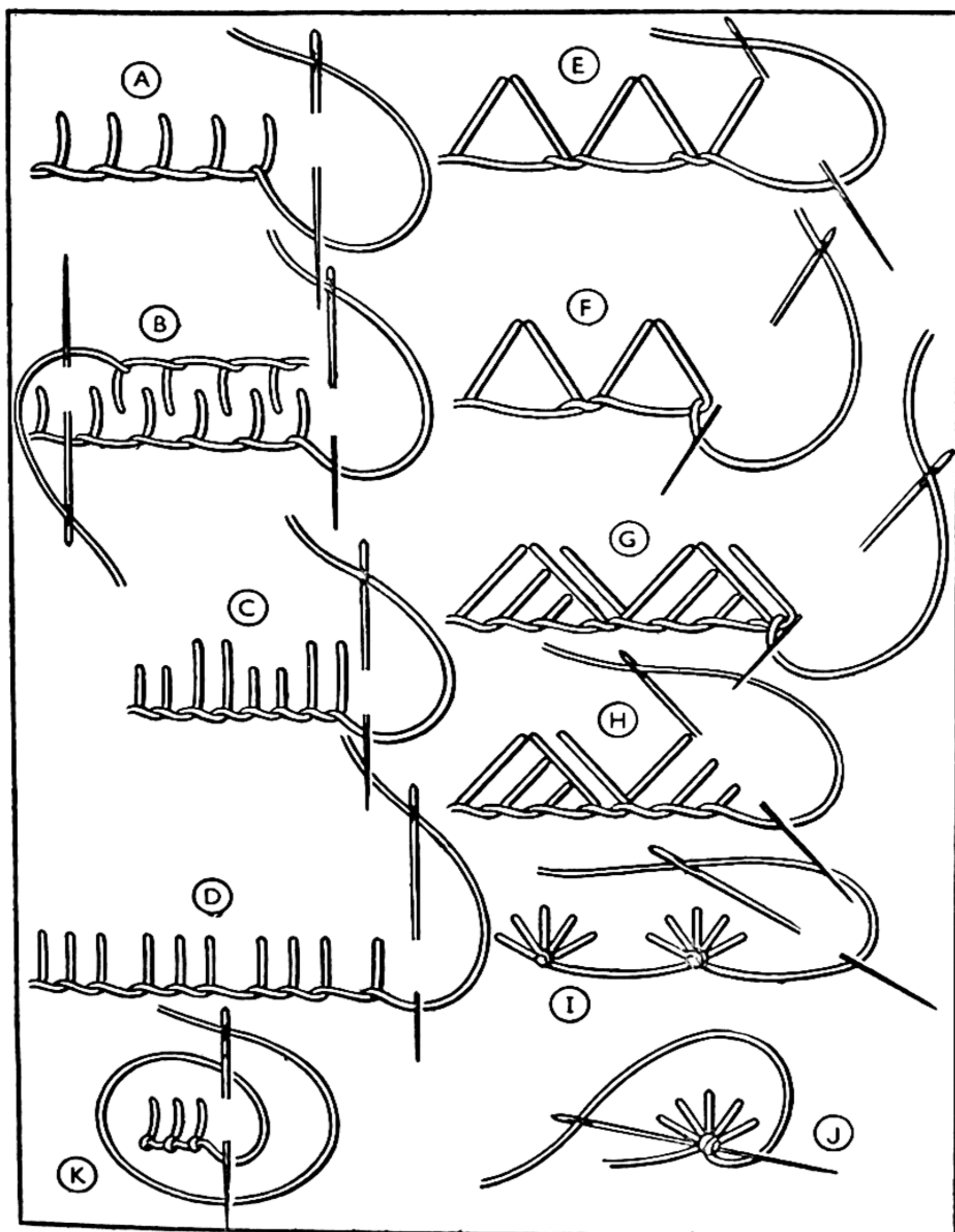
Appliqué with Stitchery. One of the most popular forms of appliqué work, the stitchery being used mainly to cover the raw edges of the material, although it should also form an integral part of the design as a whole. Herringbone, buttonhole, and couching are some of the most frequently used stitches, but with practice in applying various materials, some of which are more apt to fray than others, many other stitches may be found suitable.

ASSEMBLING MATERIALS FOR WORK

- (1) Textiles (of whatever kinds chosen).
- (2) Other materials, such as leather, or American cloth.
- (3) Cottons and reels of silk to match textiles.
- (4) Embroidery threads, wools, silks, and cottons.
- (5) Tacking threads, needles, and pins.
- (6) Scissors, which should be very sharp with good points.
- (7) Paste, for sticking the applied pieces with fraying edges. Avoid this where possible, as it tends to harden the material and destroy the texture.
- (8) Linen, paper or muslin to back pieces if necessary.
- (9) Accessories, such as cords, beads, braids, and sequins.

The method of tracing designs on to the materials, and the necessary equipment, is described at the beginning of the Embroidery section, on page 238.

Trace the design on to tracing paper, and transfer to the appropriate material the various small portions of the design. Mark the straight grain of the material on the paper, so that when the applied pieces are tacked on to the background the grains of each will correspond. Cut out each piece, leaving $\frac{1}{8}$ or $\frac{1}{4}$ in. turnings where necessary, and cut along the outline in non-fraying fabrics. Great care must be taken that accuracy of shape is retained in every piece of material cut out, or the design will lose its original quality.



[192] *Buttonhole stitch.* The needle emerges below the applied piece, the thread under the point, A. Two rows can be worked facing, B., or the stitches varied in length, C. Stitches spaced irregularly are shown in D. and E. F., G. and H. show triangular formations of the stitch. I. and J. A rosette of threads tied with a chain knot. Tailor's buttonhole, K., is used for a strong edge.

Having cut the pieces out, the design should be traced on to the background material, and the main outlines very lightly painted in. Now place the pieces in position, and pin them to the background; if they do not quite correspond in shape or position with the drawing, it should not matter, as only details and complete outlines should be traced. After finally painting in any alterations, the surplus pounce may be dusted off the material.

Most appliqué is worked in a frame, this helps to keep all the pieces of material evenly stretched. Work should be commenced in the middle and proceed to the edges. In this way puckers will be avoided and little stretching will be required when finished.

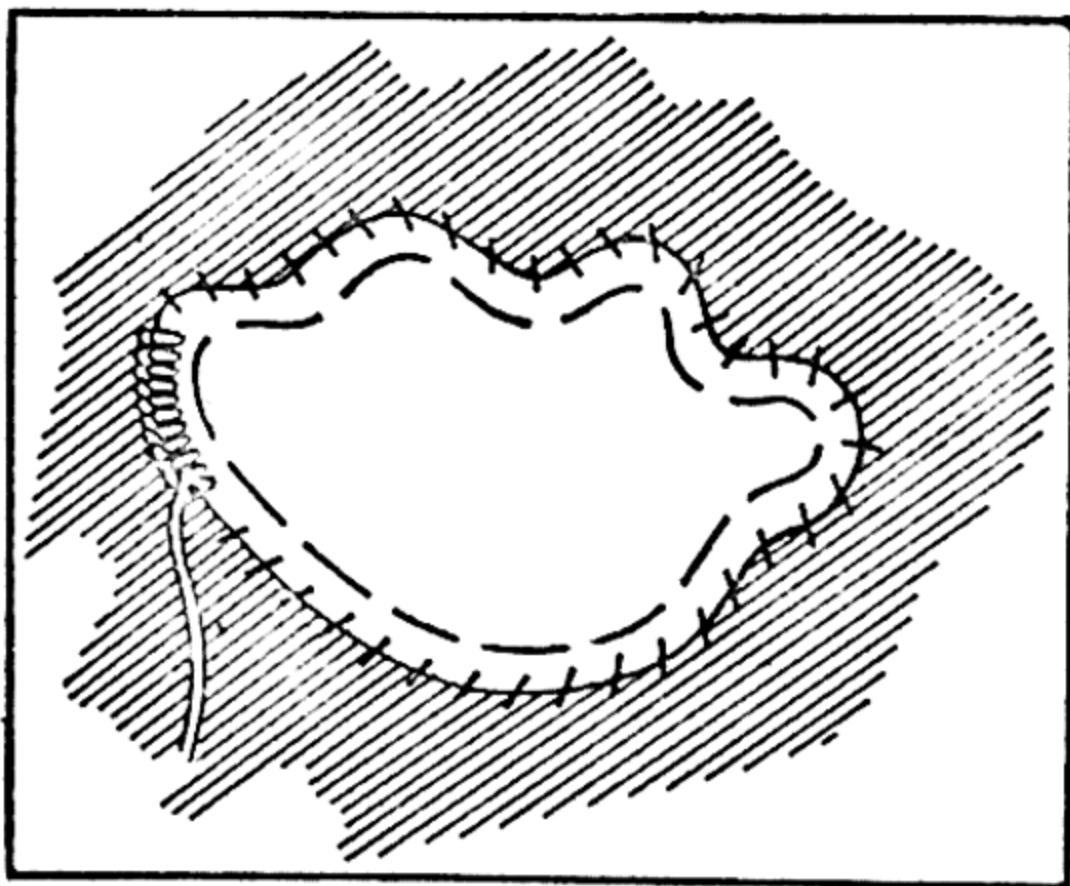
Framing. Use a firm frame, preferably rectangular, and dress it as described on page 245.

In appliqué work the foundation material is stretched in the frame in readiness for the actual mounting of the prepared pieces.

The rollers of the frame, to which webbing is attached, must be long enough to take the complete work, without having to turn in the edges of the material. For appliqué the material should not be pulled very tightly.

The pieces should be firmly tacked into position. The edges are turned in and slip stitched or neatly hemmed. Raw edges not being turned under are overcast to prevent further fraying.

In stitched appliqué, rough stitches are made over the edge, far apart, to keep the applied piece flat, as in [193].

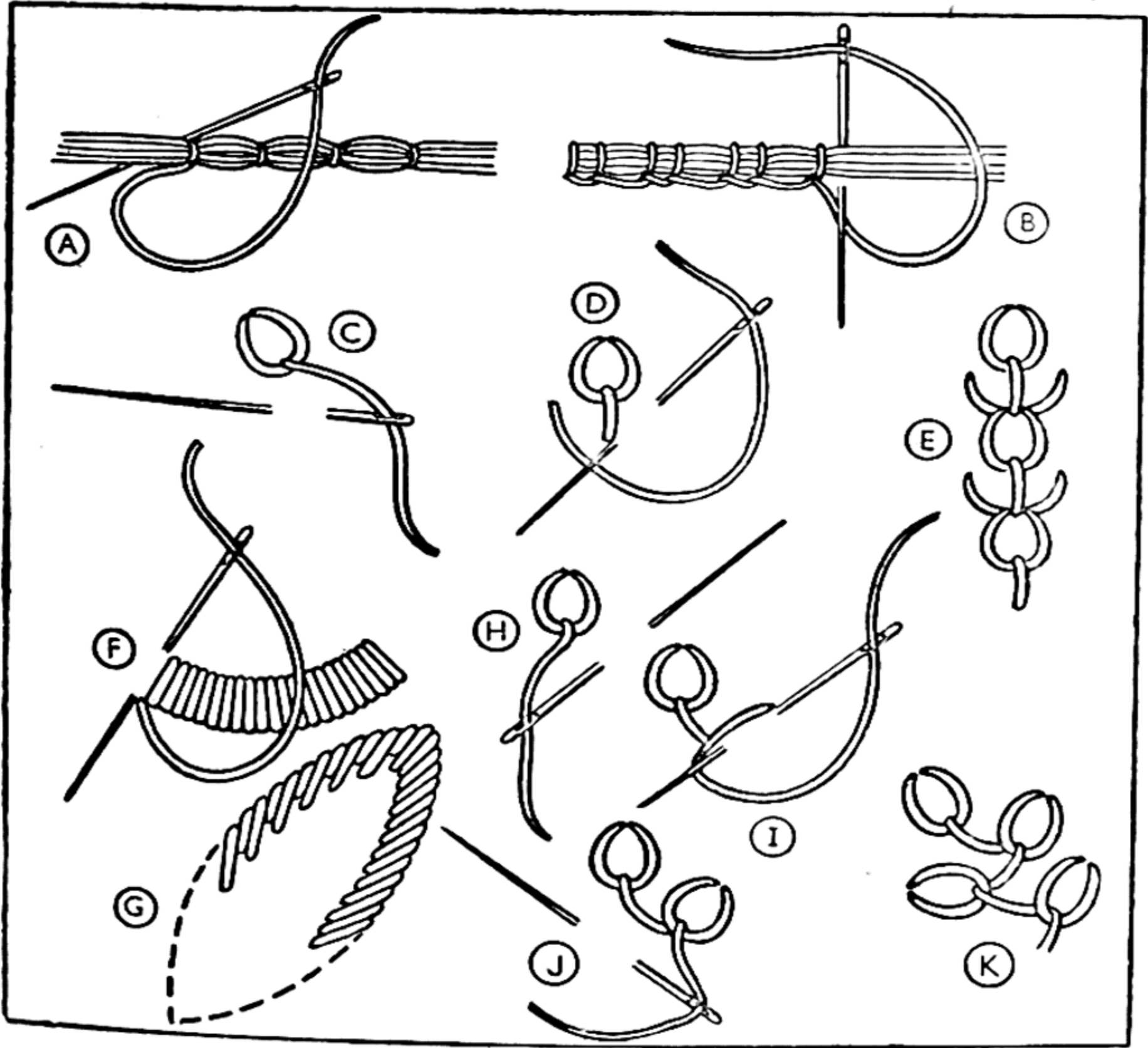


[193] *Rough sew the raw edges of the applied shape to the fabric, after tacking carefully; then buttonhole stitch closely round the shape, making neat, even stitches.*

STITCHES USED IN APPLIQUÉ

Buttonhole Stitch.

This is the most usual stitch for sewing down the edge. If the material is likely to fray the stitches should be made close together, as in [193]. With non-fraying fabrics, or where the edges are turned under, many of the buttonhole variations can be used. In every case the stitch is worked from left to right. The needle is inserted

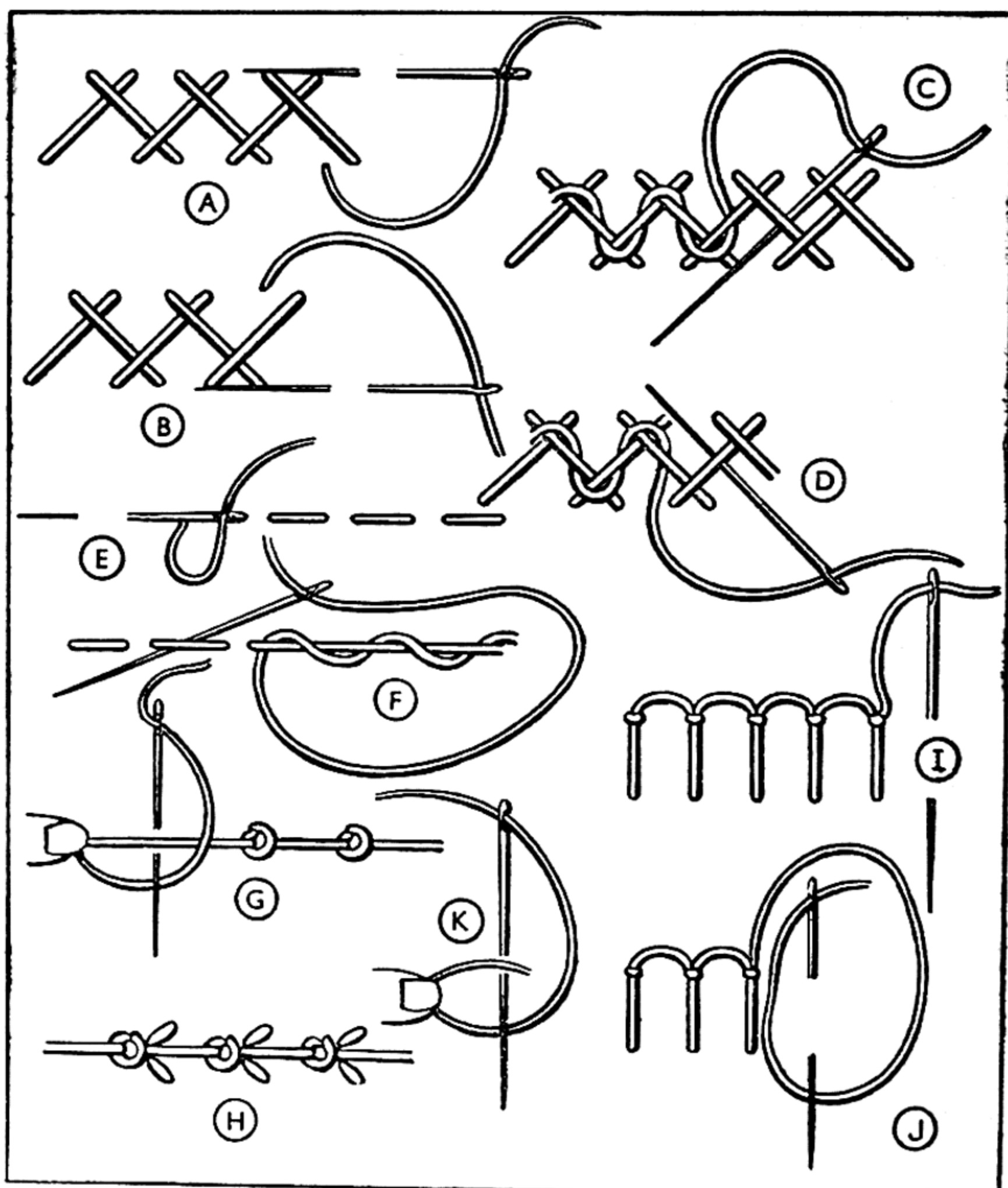


[194] Laid threads are secured with oversewing or buttonhole, A. and B. The working of flowering chain stitch is shown in C., D. and E. Satin stitch, F., and long and short stitch, G., for fraying edges. H., I., J. and K. Show the working method of feathered chain.

just inside the edge of the applied piece and brought out just below it, with the thread under the needle point [192]A.

Two rows of these stitches can be worked facing, as in B, or the length of the stitch may be varied, as in C. Another simple variety is to space the stitches irregularly, as D.

A triangular formation is made by slanting the needle diagonally, first in one direction and then the other, E and F. A more elaborate version of this is shown in G and H. Three stitches are made in one direction, to form a triangle, and two stitches of equal length are made across the ends. The rosette formation, I, consists of five stitches radiating from a central point and tied in a knot at the base, with a tiny chain, as J.



[195] *Herringbone stitch, A. and B., is worked between parallel lines and interlaced, C. and D. Running, E., for fine outlines, and, F., interlaced with another thread. G., H. and K. Coral stitch. I. and J. Buttonhole stitch.*

For an extra strong edge, work tailor's buttonhole, inserting the needle in front of a thread loop, as K.

Couching. This is another popular method of finishing the applied edges. A number of threads are laid along the shape and oversewing stitch [194]A, or buttonhole, B, is worked to hold them down.

Satin Stitch. A good stitch to use if the edges are likely to fray. The stitches are made close together and where the line is curved they should radiate, as [194]F and G.

Long and Short Stitch. Used in the same way as satin stitch is shown in [194]G.

Flowering Chain Stitch. An attractive stitch for adding extra decoration to the applied shapes. A single chain stitch, with a long tail, is made on the centre line, and the needle is brought out to the left, as [194]C. A fly stitch is then made below the tail of the chain, D. The next chain is hooked in the fly stitch and so on to complete the row, as E.

Feathered Chain. Another decorative stitch, similar to the last. A single chain is made on the line and the needle is brought out to the right [194]H. A second chain is made in this position, I, and the needle is taken to the left, as J. These chain stitches are made at alternate sides to complete the stitch, as K.

Herringbone Stitch. This can be used as an outline stitch or for trimming; it is worked between two parallel lines. Make a small stitch in each line alternately, as [195]A and B. For a more decorative finish a second thread is interlaced in this first row of stitches, C and D.

Running. This is useful for fine outlines. The stitches should all be equal in size and they are made alternately in and out of the fabric, as [195]E. If this line is interlaced with another thread it will make a continuous outline, as F.

Coral Stitch. A simple form of couching one thread, giving the effect of a fine dotted line. The thread is held along the line to be worked and the needle is inserted under it, from top to bottom, at regular intervals [195]G and K. The ears in H are made afterwards with stroke stitches.

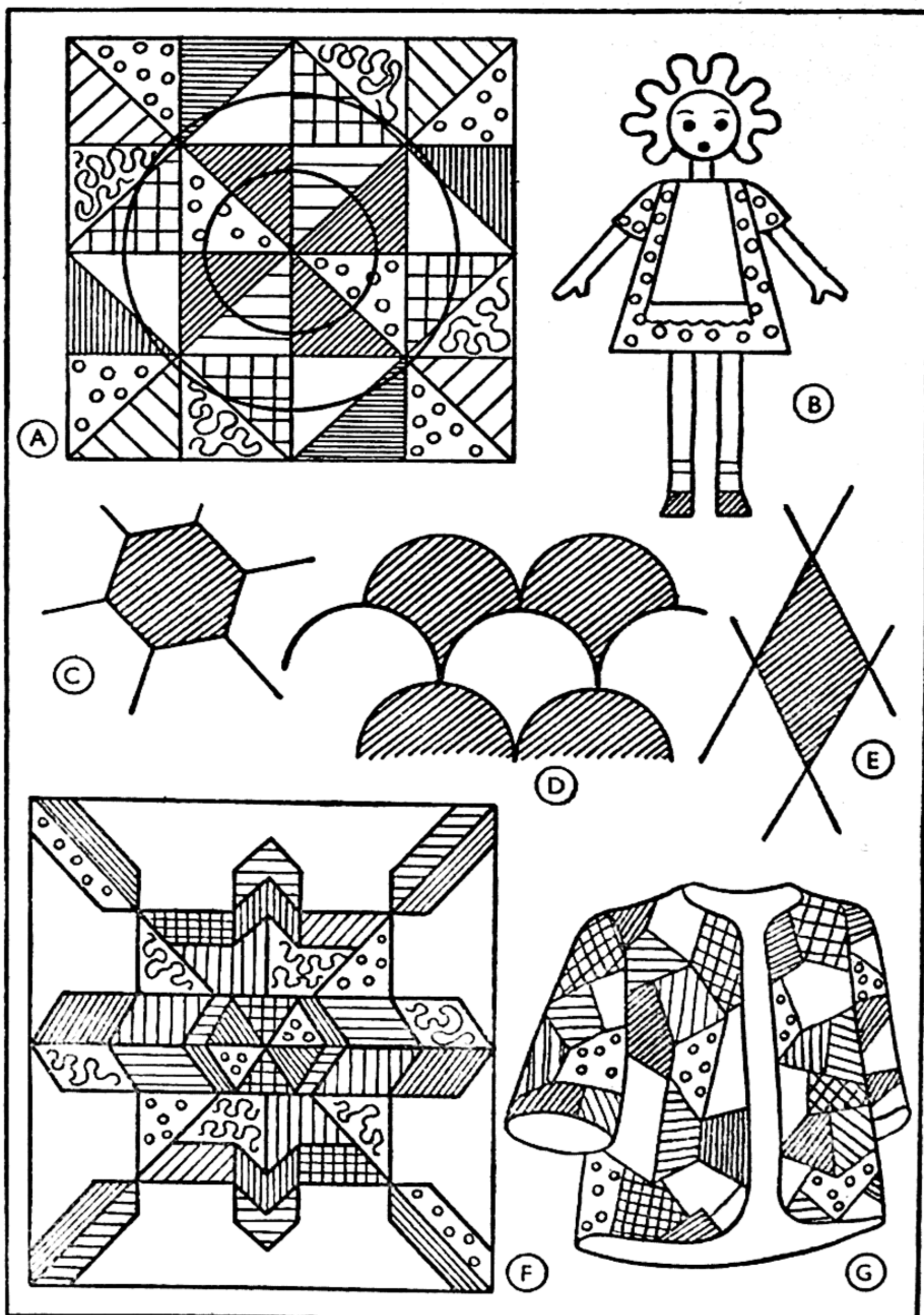
Buttonhole Twist. Similar to buttonhole stitch, but it is worked in the reverse way. The needle is inserted from the top [195]I, the thread is passed under the point, from right to left, J. As the thread is pulled through the knot is drawn to the top of the stitch.

PATCHWORK

Although this is not really appliqué, the two are closely allied. It requires much less embroidery skill than many of the less attractive types of work. Intricate designs can be evolved and many decorative and useful articles can be made in this manner.

It is an ideal method of using up odd scraps of material, although care must be taken to arrange the various colours and patterns in good juxtaposition, or an unsightly lack of design will result.

Patchwork may be done in several different ways; by repeating one shape, which must be geometrical in order to fit into the next, as the cushion [196]A; by repeating a design composed of a number of different shapes, F, or by mixing unrelated shapes, giving a crazy effect, shown in the jacket, G.



[196] *A. shows a patchwork cushion overlaid with braid. B. A motif for a child's apron. C., D. and E. Geometric shapes suitable for geometric patchwork. F. A repeating patchwork square. The crazy jacket, G., shows the mixing of unrelated shapes.*

Patchwork is more attractive if a selection of plain and patterned fabrics are used together; the contrast gives emphasis to the design.

Crazy Patchwork. In this type the pieces are arranged on a background of some cheap material, in the most interesting manner possible. One patch overlaps the next, the overlapping edge being turned in and hemmed down to the under one. All the pieces must be tacked into place before hemming. The edges may be neatened and emphasized by an embroidery stitch, such as feather stitch or herringbone.

Geometrical Patchwork. The greatest accuracy must be observed in cutting out each patch, and in order to do this a template of metal or cardboard of the chosen shape is made. The most usual patterns for simple repeats are squares, diamonds [196]E, hexagons, C, chevrons or shell shapes, D, as they fit together well.

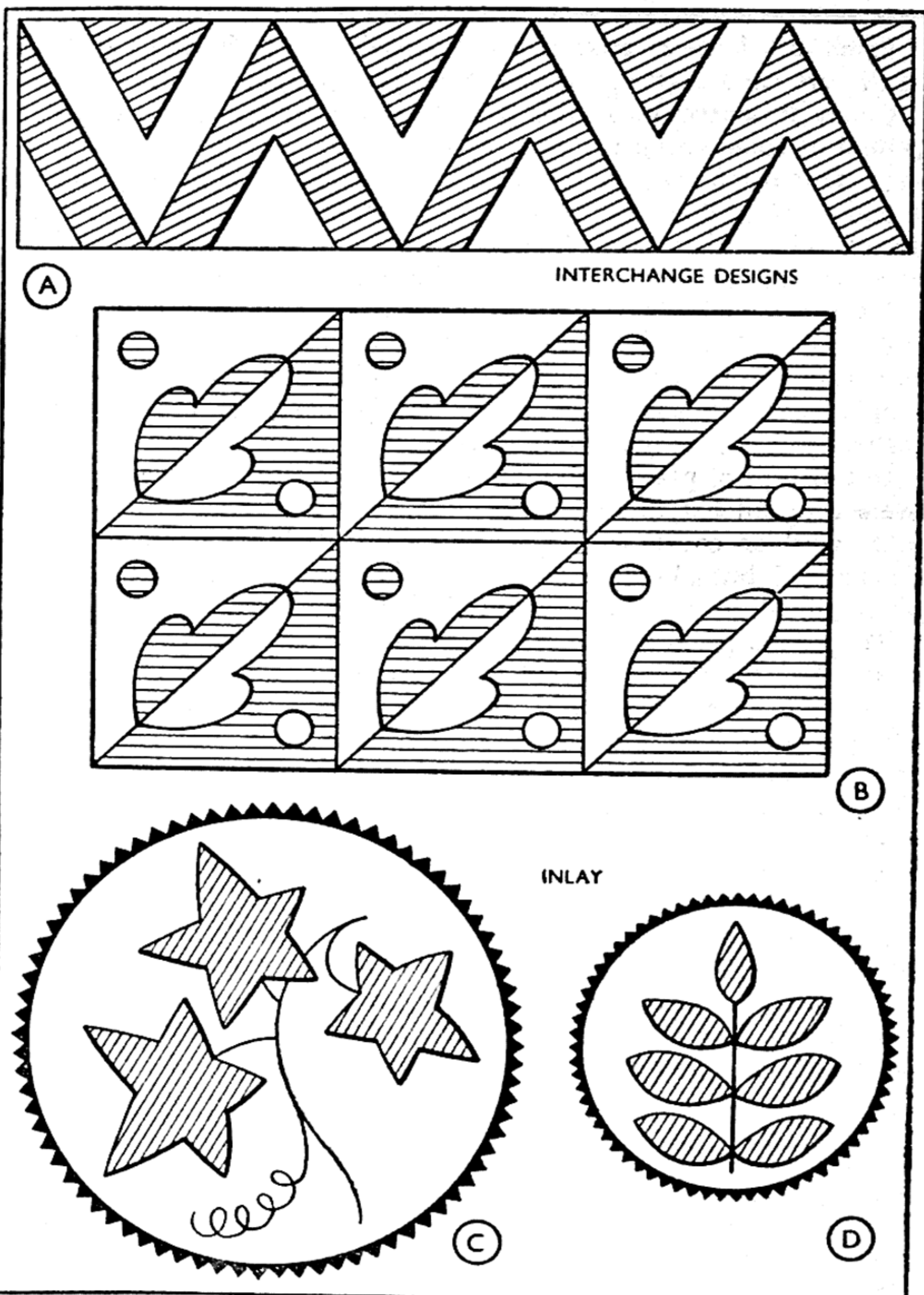
In this type of patchwork each piece is sewn to the next with small oversewing stitches, and when the whole piece is pressed both sides are neat. Cushion covers and quilts look particularly attractive made by this method, but a lining is necessary to hide the raw edges. Quilts are often quilted, in which case an interlining is required.

To get the patches absolutely accurate they should first be cut in paper, then the material is cut with turnings added and the patch is tacked on to a paper shape with the edges folded over to the wrong side. The pieces are then placed together and the edges are oversewn on the wrong side; the tackings are removed and the paper is taken away. Before lining the patchwork, work any decorative stitchery over the seams.

American Patchwork. Another type which consists of squares of material (often unbleached calico as it is so strong) joined together, sometimes with strips of contrasting material in between. The squares have patchwork designs worked on them before making up, each being the same except for the colours and designs of the materials [196]F. The squares are joined to make various-sized quilts and they are often interlined and quilted all over with running stitches.

INLAID WORK

There is some controversy as to the meaning of this type of work, but true inlaid work is that in which the materials fit exactly into one another, as in a jig-saw puzzle, and both sides of the design are exactly alike [197]A and B. This type of work is suitable for hangings in which both sides are visible, and it is particularly adapted to the use of non-fraying materials such as felt, leather, and face cloth, as the cushion [198]. The parts of the design must be cut exactly so that they fit without gaps, and should be assembled and sewn together in a frame.



[197] *Inlaid work, that has the same appearance on both sides, should have a carefully planned interchange design, A. and B. When the pattern is cut away to show the contrasting lining, C. and D., the motif design can be free, or geometric in style.*



*The unique panel is worked in blind appliqué with a variety of materials.
The cushion is an example of geometric patchwork.*



A perfect example of Jacobean embroidery taken from a seventeenth-century hanging, worked in coloured worsteds on a linen ground. This shows the Tree of Life growing from decorative hillocks. Reproduced by kind permission of the Victoria and Albert Museum.

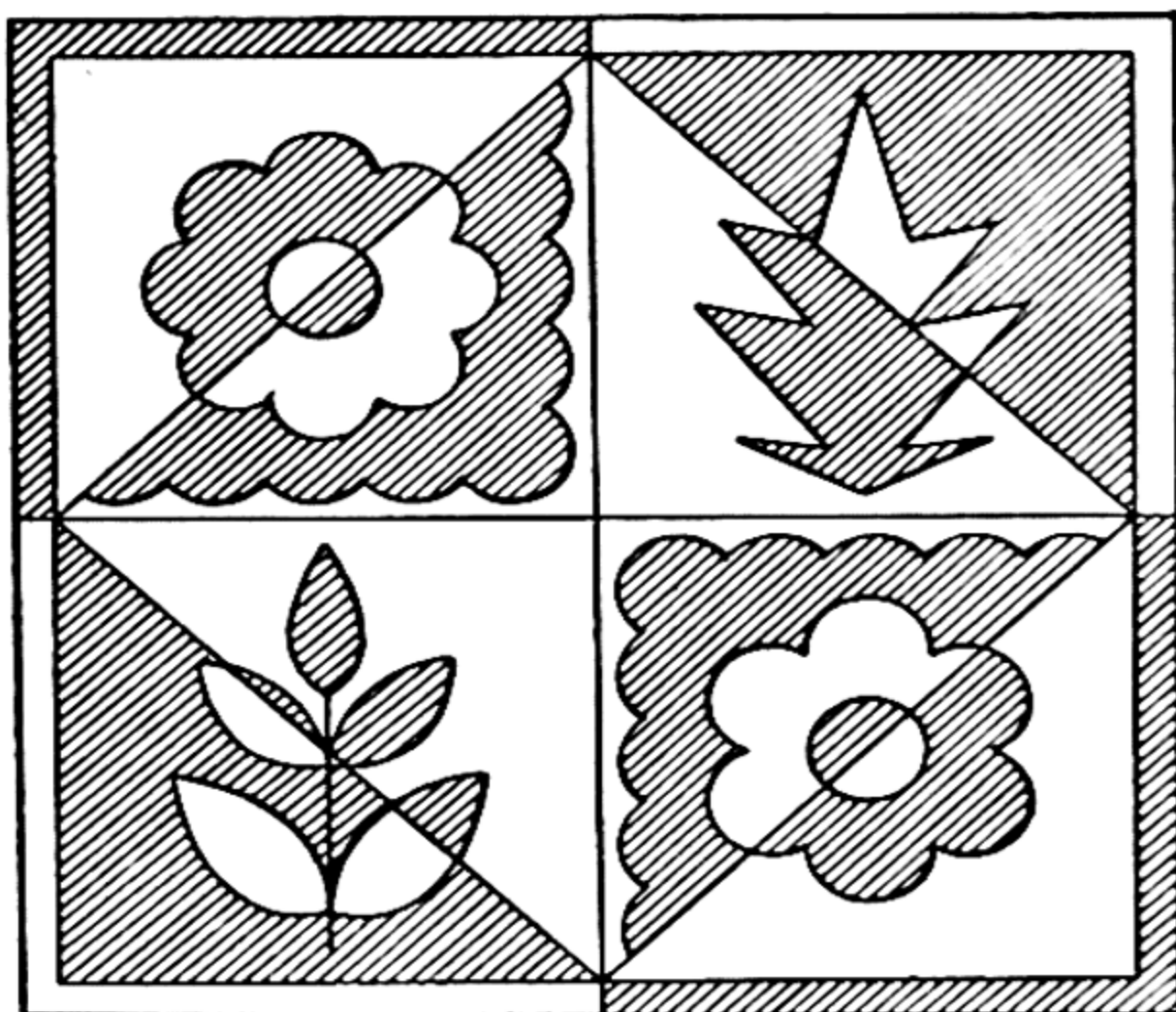
A backing of calico is stretched over the frame, each piece is tacked firmly into place on the backing, face downwards, and all the edges are finely oversewn, care being taken not to sew through the backing at the same time.

When finished the inlaid work is pressed carefully, to flatten the oversewing. Braid or cord may then be applied to neaten seams if wished.

Another type of inlaid work is that in which the design is cut away,

showing a coloured lining underneath. Two designs for this type of work are shown in [197]c and d. Table mats, tablecloths, cushion covers, curtains, various bags, and a great number of other articles, may all be made in this way. Contrasting textured materials may be used to advantage, and quite rich effects obtained.

The design should be transferred to the material from which the article is to be made, and the whole should be made up and lined with the appropriate material. Tack through both materials just outside the outline of the design, making the whole article firm, but also avoiding any puckers; then with a sharp pair of scissors cut round the outline of each portion of the design. As each piece is cut embroider round the edge, taking the stitch through to the background; this avoids much fraying. Buttonhole stitch is frequently used for this, as it is suitable for most materials, but herringbone and double back stitch are also suitable. Small parts of the design, such as stems, may be worked in stitchery, as are the stems and tendrils of the ivy in [197]c, but design for this type of inlaid work should be kept simple or they may look bitty.



[198] *This cushion is in felt inlay. The pieces must be cut exactly to get them fitting perfectly. Note the interchange of colour.*

JACOBEOAN EMBROIDERY

THIS name has come to be universally used when referring to a particular heavy wool work belonging to the later half of the seventeenth century. Actually, the historic use of the word dates back far beyond the period when this work was in vogue.

Inspiration for this style of work was, without doubt, drawn from the handsome quilts and richly printed cotton hangings brought into this country in ever greater numbers as our trade with the Far East expanded.

These richly patterned hangings are a source of delight to the worker with imagination, and there is striking evidence that the designers and embroiderers were so inspired that they produced not copies, but magnificent needlework pieces reaching indeed the level of a fine art.

These rich hangings and coverlets were usually very large, with a fine expanse of ground on which the designer could express his art based on Eastern motifs. The main theme of these designs is large tree trunks with branches springing in all directions, laden with every description of exotic fruit and flower forms, believed to represent the tree of life in all its vicissitudes. The hills forming the base are likewise full of life and interest, and here we find another piece of symbolism. The stag represents the living soul, and the leopard the cares which chase the soul through the tangled forest of this life. The gay little pavilion frequently found in these designs is provided as a sanctuary into which the hunted soul can escape, or at any rate take shelter as a temporary house of refuge. A typical example of a portion of a hanging, belonging to this period, is illustrated in the photograph facing page 321.

Studying this old work is of far greater interest if the student keeps in mind the development of style and visualizes the setting for which the work was intended. The setting was indeed a beautiful one, and in such good taste that one feels these magnificent hangings were a spontaneous creation, supplying as they did the one rich note of flamboyant decoration required.

Imagine, then, a finely proportioned room, wood panelled with deep window recesses; a wooden floor possibly inlaid with expensive woods, and the earlier wooden ceiling now replaced by beautiful plaster work. The stately four-poster bedstead would be the central feature of the room, and it was on the hangings and coverlet for this that these lovely embroideries were to be found. Often there were window curtains to

match. There would be little more furniture in the room, apart from a chest or tallboy of simple lines, and the dignified high-backed chairs of the period. The effect must have been so entirely right and satisfying that it is no wonder the housewife who had once seen such a masterpiece felt the incentive to embark upon a similar piece of work herself. The interest in working out such a variety of pattern and stitches made an irresistible appeal to the embroideress. She soon discovered, too, that the woolwork gave an even richer effect than the printed cotton hangings from which the inspiration was derived.

It is interesting to note that this particular type of work was an impulse of our own countrywomen, for no other country seems to have interpreted these Eastern patterns in quite the same way. It bears unmistakably the impress of this country's work in a delightful freedom of treatment, quaintness and spontaneity, together with the amusing and yet tender appreciation of flower and animal forms, a characteristic feature to be found in English work right back to Anglo-Saxon times. These qualities and the sincerity of the work as a whole make it a never-ending joy to behold.

The ground material was usually a bleached linen, often twilled, or a mixture of linen and cotton. The cotton thread at that time was not sufficiently strong to be used as a warp thread, so it invariably forms the weft. This mixture, however, had a softness of texture which was strong, and at the same time enabled the material to drape into beautiful folds. The work was invariably carried out in wool, the worsted threads used were of a firmer, more tightly twisted quality than those obtainable now and the strong thread has made the work very durable. It has also the advantage of enhancing the colour values; this is due to the fact that the tighter twist catches and reflects the light more effectually than a soft, fluffy surface. The same clear-cut effect can never be obtained from a woolly surface and this is one reason why so much of the present-day work is not so satisfactory, as well as a poor use of colour.

In the original embroideries only a limited range of colours could be used, as only natural dyes were available. These limitations made for carefully considered colour schemes, and so the embroideress learned to use to the best advantage the contrasting and complementing of one colour with another; this was done with such skill that there is no feeling of paucity of colour. Close examination of the colour schemes proves the use of comparatively few colours for an excellent effect.

In the old examples the hillocks at the bottom are usually worked in extremely rich greens, blues and browns. The top edges are light, often yellow, suggesting the fall of sunlight with intensely dark shadow, verging on black, dividing the hills, thereby making a splendid base from which the large heavy tree trunks spring. This rich, strong colour

is again carried up the tree trunks and through the design of the panel in the larger leaf forms.

The fillings of these large forms and the smaller flowers, birds and other motifs are worked in the brightest colours; they are very pleasing in design and detail, but they are planned with such harmony that they do not detract from the general layout of the design.

Some typical examples of Jacobean motifs are shown in [199]. The fat, curly leaf shape, B, is to be found in most of the early hangings and they are always treated in the same interesting and decorative manner, with simple stitchery. The small motifs, A and D, grow from these larger leaves, and the bird, C, hovers in the branches, breaking up the pattern of the background. The leopard, E, is typical of the kind found squatting or running along the hillocks at the base of the designs.

Other hangings are to be found worked in monochrome or in two colours only. The stitches in these cases are used in even greater variety, the different textures taking the place of the colours to give light and shade.

Gradually the fashion for this beautiful work gave place to a lighter style and Jacobean work fell into disfavour, much of it being relegated to the lumber room.

The most frequent designs met with on these later hangings is a large flowering tree or trees, the trunks of which are arranged either in meandering fashion or parallel. Another formation, probably of later development, is that of the spot designs, some of which are fantastic in style and ornament. In one hanging, little black men with umbrellas, each standing on his own isolated island, are dotted over the surface. A modern interpretation of a floral spot such as the ones frequently found in old hangings is shown in [200].

Study of the fine collection of hangings in our own National Museums would be profitable to those interested in Jacobean embroidery.

The study of the many stitches used is enthralling. The creative faculty of these workers seems inexhaustible when one considers the variety and originality of the fillings. Unmistakably the stitches formed part of the considered design, the heavier stitches being used for the heavier masses, thereby forming a restrained setting for the wealth of all the imaginative stitching the embroideress could bring into play for smaller details, which show up as jewels in a quiet and dignified setting. It is this application which has magnificent design.

To the superficial observer it might seem that the medley of pattern, stitches and colour were thrown together in a haphazard fashion. This is not so; although a medley is here, it is an ordered one and not merely a jumble. Many people think that if they put together a number of queer shapes, filled with a tremendous quantity of stitches and any



[199] *Examples of Jacobean motifs. B. A leaf shape worked with simple stitchery. Small motifs, A. and D., grow from the larger leaves. The leopard, E., and the bird, C., are typical of the animal forms.*



[200] *A modern rendering of a Jacobean motif, such as those used as a repeating spot for curtains or bedspreads.*

amount of colours, they are producing work of the Jacobean type. Never could anything be further from the truth.

A slavish copy of the old Jacobean is not advocated, for it is the spontaneous creation effect that is so charming. The bold scale on which these hangings were conceived, and the spacious setting for which they were intended, should also be realized. It is not appropriate to use the

same amount of decorative material on a small screen or cushion as on a large hanging, for it is bound to look overloaded. Quite a considerable amount of repetition of form, colour and stitch is advisedly used even on a large scale in most curtains, the intention being to give a necessary emphasis and steadiness to the design as a whole.

A screen adapted from an old hanging is shown in [201]; it should be worked on a characteristic ground of twilled linen for the best effect. The design has the familiar heavy base from which tree trunks grow. The hillocks have been reduced in size to be in keeping with the smaller design. The original hanging had a great number of exceptionally interesting trellis and filling stitches, some of which are described here.

JACOBEOAN LEAF FILLINGS

There are many of these leaf fillings and they should be carefully chosen to give light and shade to the design.

Brick Fillings. These are usually satin stitch blocks combined with other stitches such as cross stitch. The one shown in [203]A has satin stitch blocks, with two long and three short stitches, alternated with crosses. [202]B is similar, but with the satin stitches the same size.

Basket Filling. This is worked entirely in satin stitch with four stitches in each block, which are arranged horizontally and vertically in alternate squares [202]A.

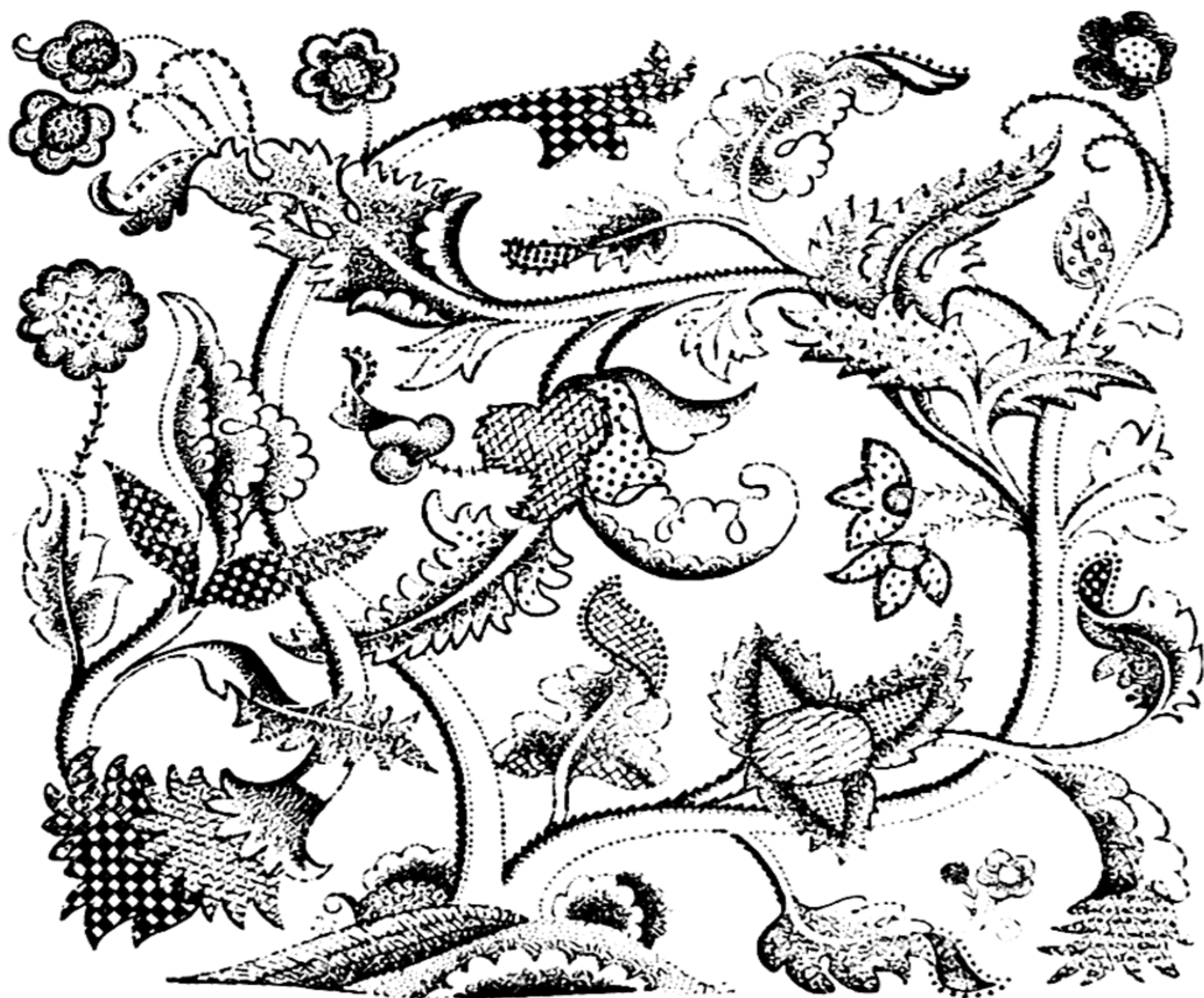
Chessboard Filling. Blocks of four satin stitches, covered with

a cross and a centre french knot, alternated with spaces [204]A.

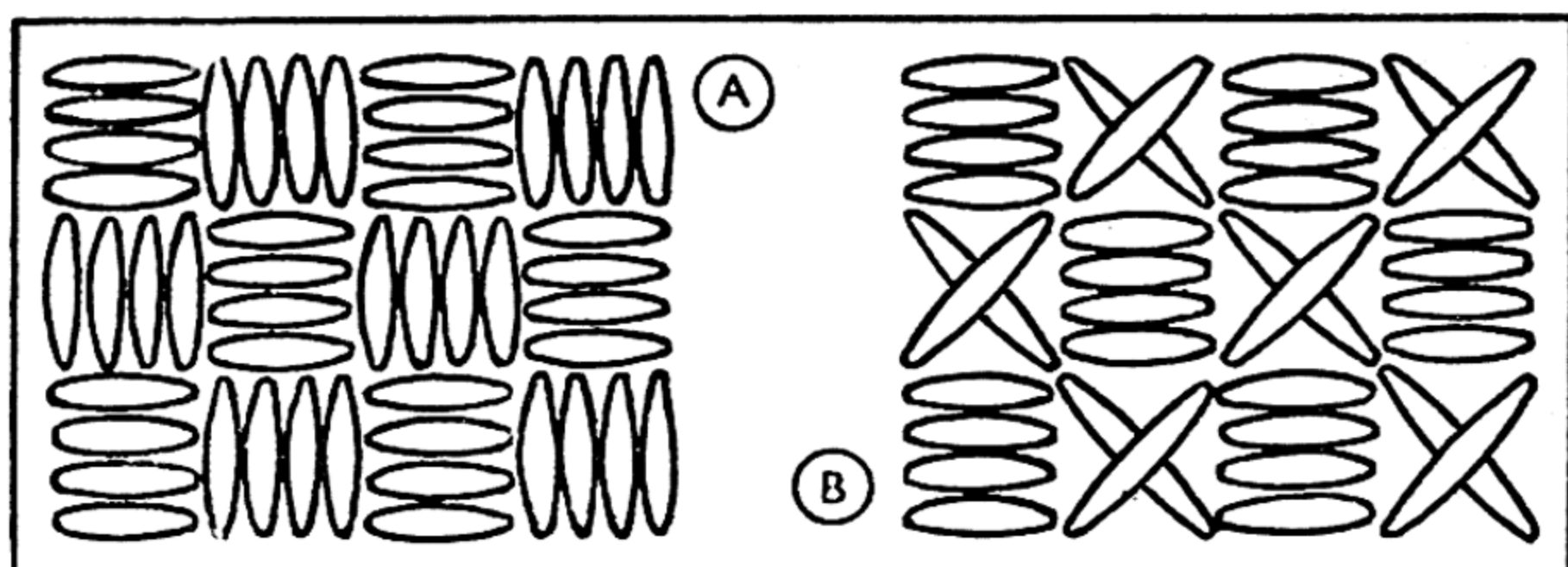
Star Filling. Two cross stitches are worked over each other and tied together with a third [204]c.

Trellis Fillings. Three varieties are shown in [203]; B has the trellis worked in an outline stitch with stroke stitches and crosses in addition. [204]B is similar, but without the stroke stitches. The same trellis is worked for [203]c, with fly stitches at the corners. The diamond trellis, D, is worked entirely in back stitch.

Outlining. The heavier leaf motifs can be outlined with satin [205]c or long and short stitches, D, with lighter fillings of free design in the centre. Stem, back stitch or open chain stitch are good for the veins, A. [204]D is an example of this, where two rows of long and short stitch outline the leaf and the smaller leaf shapes are worked in solid



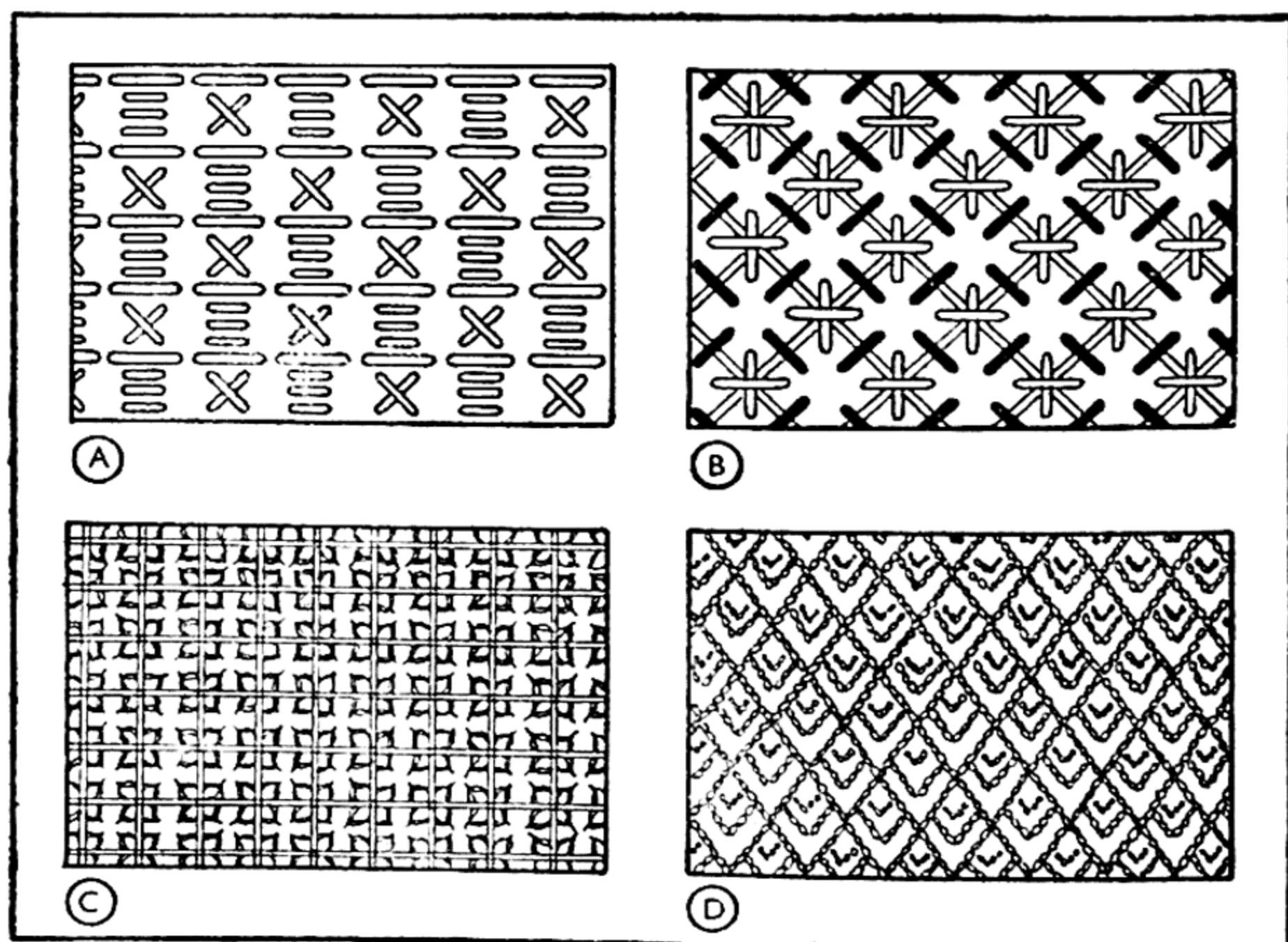
[201] *A screen adapted from an old hanging. The design is characteristic with tree trunks and curling foliage growing from the heavy base.*



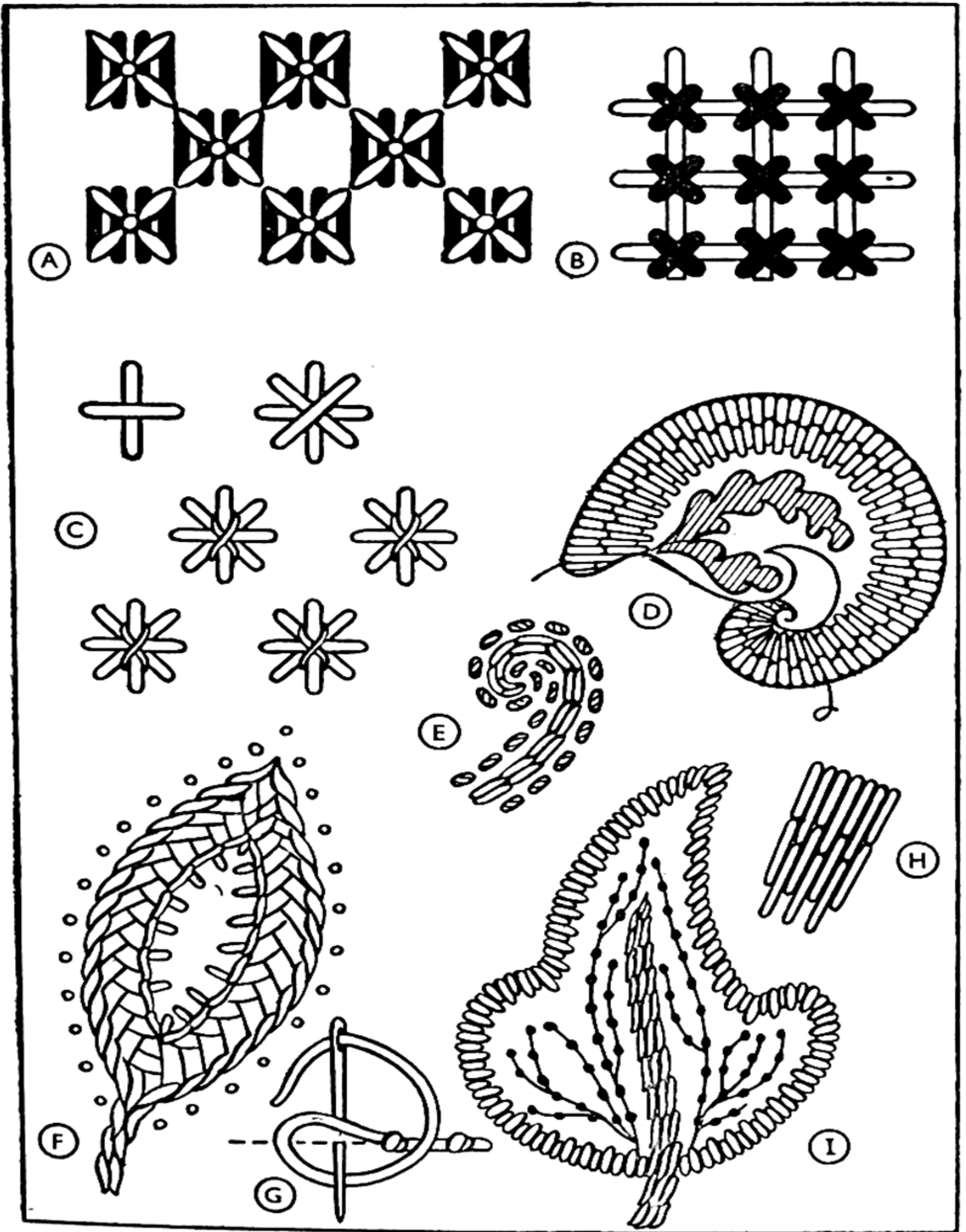
[202] *Basket filling, A., satin stitch. Brick filling, B., satin and cross stitches.*

stem stitch. I is rather lighter in treatment, with one row of long and short for the outline, stem stitch for the centre vein and knot stitch (a single thread tied with a knot, G) for the smaller veins.

A simple shaped leaf can be outlined with stem stitch, with a row of basket stitch worked close to it and then open buttonhole, as [204]F. A row of french knots finishes the outline.



[203] *Brick filling, A., satin blocks and crosses. Trellis fillings. B. Outline and stroke stitches with crosses. C. Has fly stitch at the corners. Diamond trellis, D., is in back stitch.*



[204] A. Chessboard filling. Satin, then cross stitch and a french knot. B. Trellis filling. Outline stitch and crosses. C. Star filling. Three cross stitches. D., F. and I. Leaf treatments. E. A tendril in stem and running stitch. G. and H. Knot and long and short stitch.

Smaller leaves can be treated lightly with an outline of open buttonhole, worked with the knots to the centre, as [206]c, or with an outline of stem stitch and single loop stitches on the outer edge, as E.

Regular satin stitches worked in diagonal lines from the centre vein, as [206]A, makes a good solid leaf filling, as will one of the outline stitches worked to the shape of the outline, B, or from the centre, D.

Tendrils and Small Stems. A light outline treatment is the best, such as the double line of back stitch with running each side, as [204]E.

Main Stems. The most usual treatment for these is lines of solid stem stitch, but brick fillings, buttonhole and other outlining stitches may be used. The direction of growth should be emphasized.

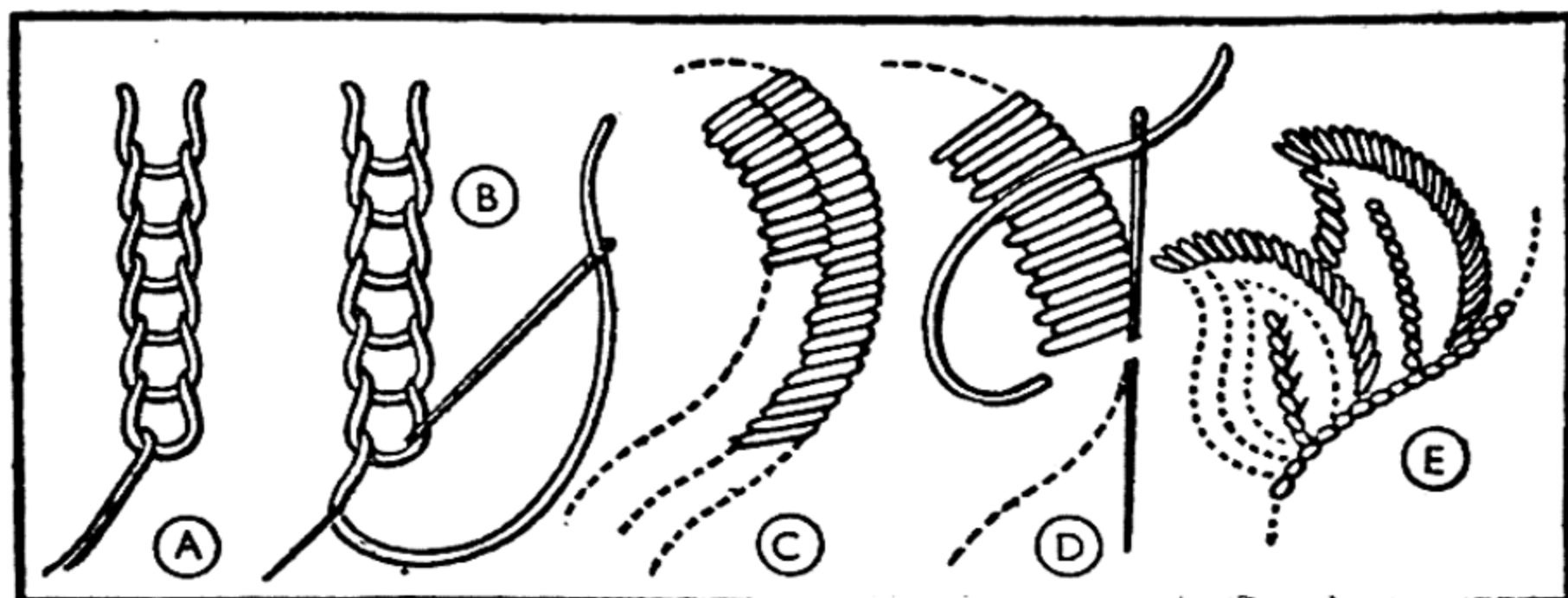
Nuts and Berries. These can be worked solidly with stem stitch, as in leaf [206]B, or satin stitch or french knots worked close together.

Flowers and Buds. These may be treated similarly to the smaller leaves with openwork fillings, satin stitch or buttonhole outlines, and line and french knot treatments.

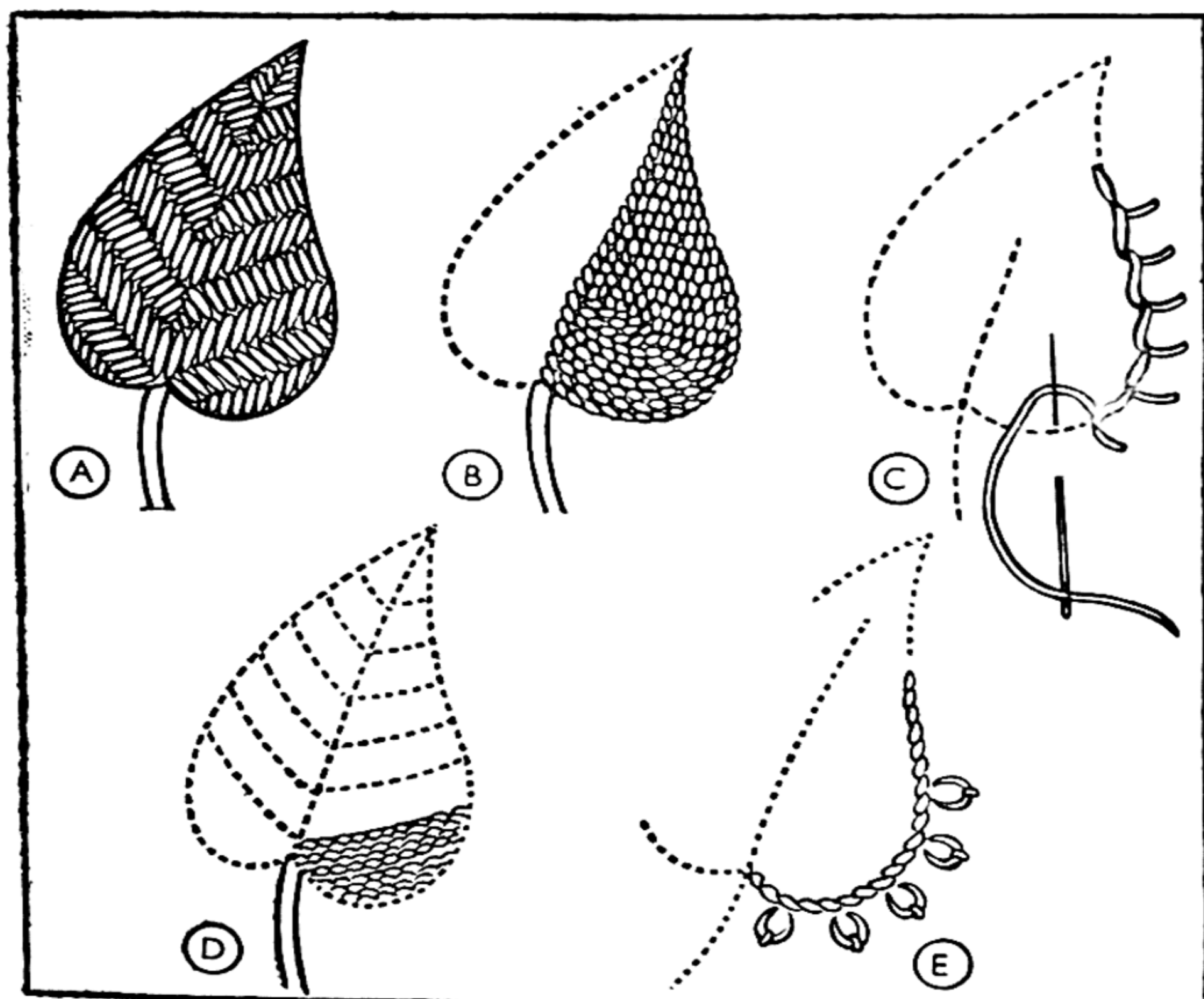
Hillocks. Solid buttonhole, satin stitches and outlining stitches, following the contour of the mounds, are all suitable for working the hillocks. To get a contrast, where there is a large amount of base to the design, openwork fillings may be used for some of the hillocks.

MODERN TREND

The border design shown in [207] is an original one based on traditional Jacobean depicting the old legend. The soul, portrayed by the stag, is being hunted by care, the leopard. A modern trend has been introduced into the design by the faithful Scotch terrier, who is warning the soul of lurking danger. In keeping with this theme another interesting feature



[205] A. and B. Open chain stitch for outlining leaf motifs. C. and D. Long and short stitch. E. Satin and stem stitch for small leaves.



[206] *Solid leaf fillings. A. Satin stitch in diagonal lines. B. and D. Solid filling of lines of one of the outline stitches. C. Open buttonhole stitch. E. Stem stitch and loop stitches.*

has been introduced in the form of the traditional rose and thistle motif. This example has the spontaneous and vigorous feeling of original creativeness giving the idea of joyous liveliness. The second border [208] is original in design, but it has no symbolic element.

A modern rendering of a Jacobean motif design is shown in [200]. This could be enlarged for a cushion-cover design or used as a repeating spot motif for larger curtains or bedspreads.

It is not possible to describe in great detail the working of all the designs shown here, but the imaginative embroideress will be able to spend many interesting hours working out treatments to suit her own wishes. There is no hard-and-fast rule as to the stitches that should be used, but thought should be given to the arranging of the solids and light fillings similar to those described earlier on.



[207] *This original border design, showing a modern version of an old legend, based on the traditional Jacobean, maintains the feeling of creative liveliness and vigour.*

COMPARISONS OF OLD AND NEW

A few notes on the strong points of the original Jacobean embroideries and the weaknesses of modern work will assist the reader in the selection of design, and the choice of colour and stitch.

DESIGN

Seventeenth-century Jacobean. Strong lines holding the great variety of smaller forms together. Repetition of forms. Conventionalized forms conveying the sense of rhythm and growth, though not in the least naturalistic. The design of the tree, leaf and flower forms are reduced to sheer pattern, thus lending themselves excellently to the grand masses of rich stitchery.

Present-day Jacobean. A weak meander of pattern with soft curves, often overloaded at the top and weak at the base. Scraps taken from larger designs without any attempt to bring them together or adapt them to the scale of the object, the large masses badly disposed.



[208] *An original design without any symbolic element. Stitches may vary, but thought should be given to the arrangement.*

COLOUR

Seventeenth Century. Background nearly always a bleached linen. This almost white ground must have been used with intention as it harmonized so well with the white plaster ceiling and carried the feeling of light into the room. Particular notice is drawn to this white background, as it also gives every colour its true value. The colours used are comparatively few, two tones of green, fresh and olive; very lovely rich reds, some crimson, but mostly with a dash of rich scarlet in it. There are also indigo blues and gorse-like yellows, and a plentiful supply of brown and olives. The light and shade is used as pattern and usually runs round the forms, instead of, as in a painting, falling from a given point. As the colours were not regulated through the different shades, the old workers advisedly made shading to run through two or three different colours in the one object. Getting inspiration from the sunlight and shadow on leaf and hill, they worked the highlights in yellow, or a very clear yellow-green, giving a suggestion of sunlight, and the shadows in a deep blue bordering on black. Most frequently the shading is carried through three shades only. Magenta pinks and heliotrope were not used.

Present Day. It is here that modern workers are so often at fault. Usually the background chosen is a too heavy, strong colour or a sad grey. A collection of too many colours is put together with apparently no idea of a scheme. The shading is naturalistically soft, and the colouring frequently resembles a diluted shade card. An almost entire absence of dark tones tends to make a flat effect. Pretty blues and pinks are unsuitable, giving a softness of colour quite alien to this strong type of work. The use of magenta pinks and turquoise blues often tends to spoil what otherwise might be a happy scheme.

STITCHES

Seventeenth Century. Unmistakably the stitches formed part of the considered design, the heavier stitches following the heavier forms of design and becoming a restrained setting for the lighter stitches and brighter colours. In the smaller flowers and sprays and centres of leaf forms, the brighter colours were also used.

Present Day. For the sake of variety a heterogenous collection of stitches is used. This breaks up the pattern badly, so that it becomes altogether overloaded, and gradually a bad design is built and the eye has not a definite point on which to rest.

CANVAS EMBROIDERY

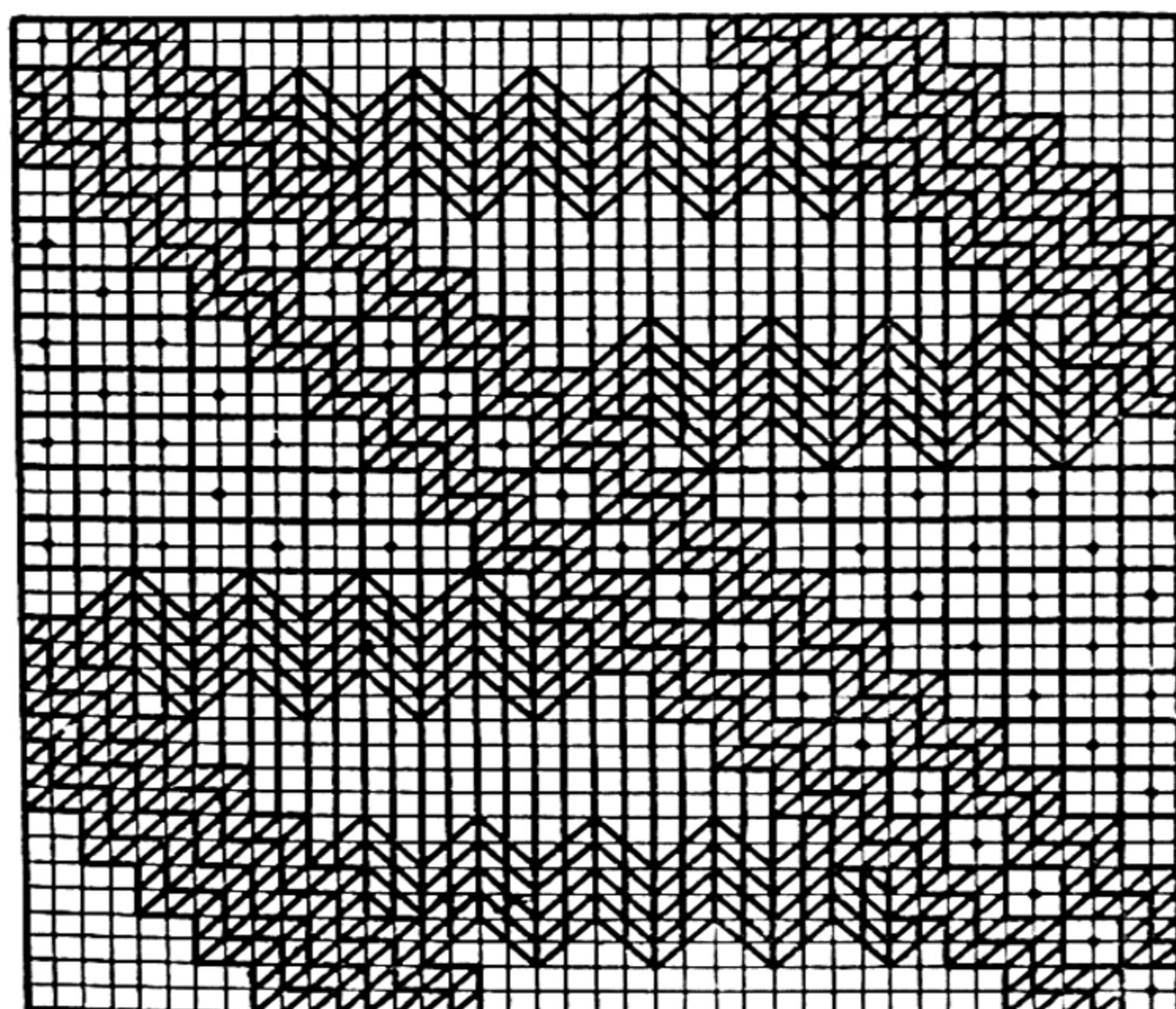
THIS type of embroidery is extremely old and seems to have been popular in a number of countries. In England during the thirteenth century it was called "cushion embroidery." Today it is often called tapestry work, this term being loosely applied to all forms of embroidery worked upon the counted thread and entirely covering the ground material. True tapestry is woven on a loom, but very similar designs have been worked on canvas in tent or cross stitch giving a very good imitation. During the sixteenth and seventeenth centuries many wall decorations were worked in tent and cross stitch on very fine canvas or linen grounds. Some carpets are worked on a canvas mesh, and as all this kind of work is very durable it is particularly suitable for furnishings, such as chair seats and backs, stool tops, besides being used for hangings and fire screens. Handbags, slippers, belts, and cushion covers worked on canvas are most attractive and serviceable. The lovely nineteenth-century cushion design reproduced facing page 352 is a typical example.

The whole process of working on canvas is slow but, if a well-planned design is chosen, the result is worth the labour. Owing to the nature of the canvas ground a certain conventionality appears in the design, usually improving any naturalistic tendencies. The size of the stitch makes it difficult for certain small details to be worked, so the shapes must be simplified. A certain cohesion, sometimes absent in other embroidery, is given to the whole work by the regularity in the stitches.

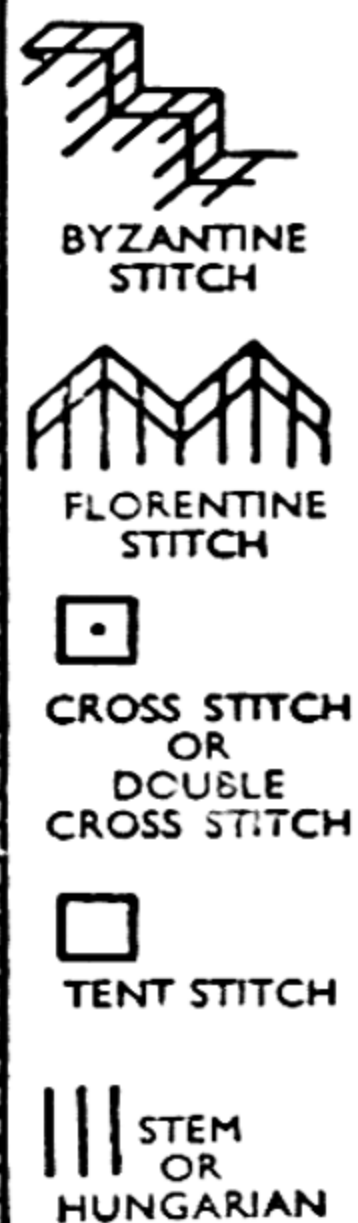
Designs for cross stitch, and canvas work, must be planned on squared paper, which may be bought marked off into squares as fine as $\frac{1}{16}$ in. Each square represents one square of canvas, and they should be shaded or coloured according to the stitches and threads to be used in the working of the embroidery; [209]A shows working diagrams for a stool top design, B is a chair seat. Each symbol represents a stitch.

A frame is necessary for most canvas work as it prevents the background from pulling out of shape and it is easier to keep the stitches at a more even tension. None of the ground material should show through the stitching when finished, therefore it is important to choose working threads which will fill the mesh of the canvas.

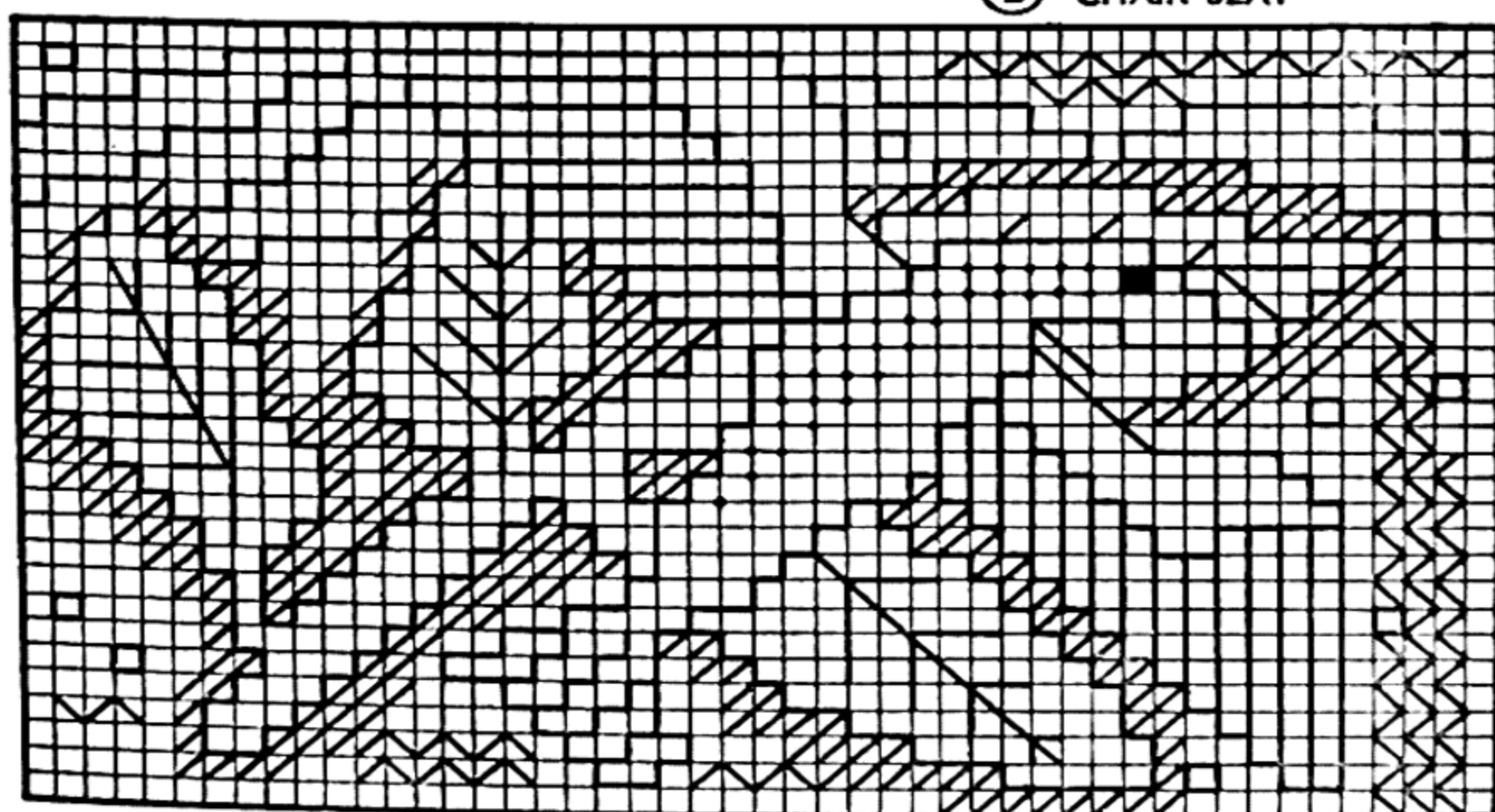
Canvas. There are two different weaves of canvas, a single thread and a double thread canvas. The latter is often more popular as the threads are more easily counted, although some stitches may be worked more successfully on a single thread mesh than on a double thread.



(A) STOOL TOP



(B) CHAIR SEAT



[209] Each symbol shown in these diagrams of a stool top and chair seat represents a stitch. Designs for canvas work should be planned on squared paper with each square representing one stitch on the canvas.

When pale colours are being used a light ground should be chosen and vice versa. Sometimes the canvas is painted or stencilled in the colours of the embroidery threads, this helps in the working of the design and makes the background less obvious when worked.

Canvas stitches can be worked on any material which has a clear square mesh, linen and some woollen fabrics being suitable. A number of ordinary embroidery stitches may be used on canvas, the most common being satin, chain, and stem.

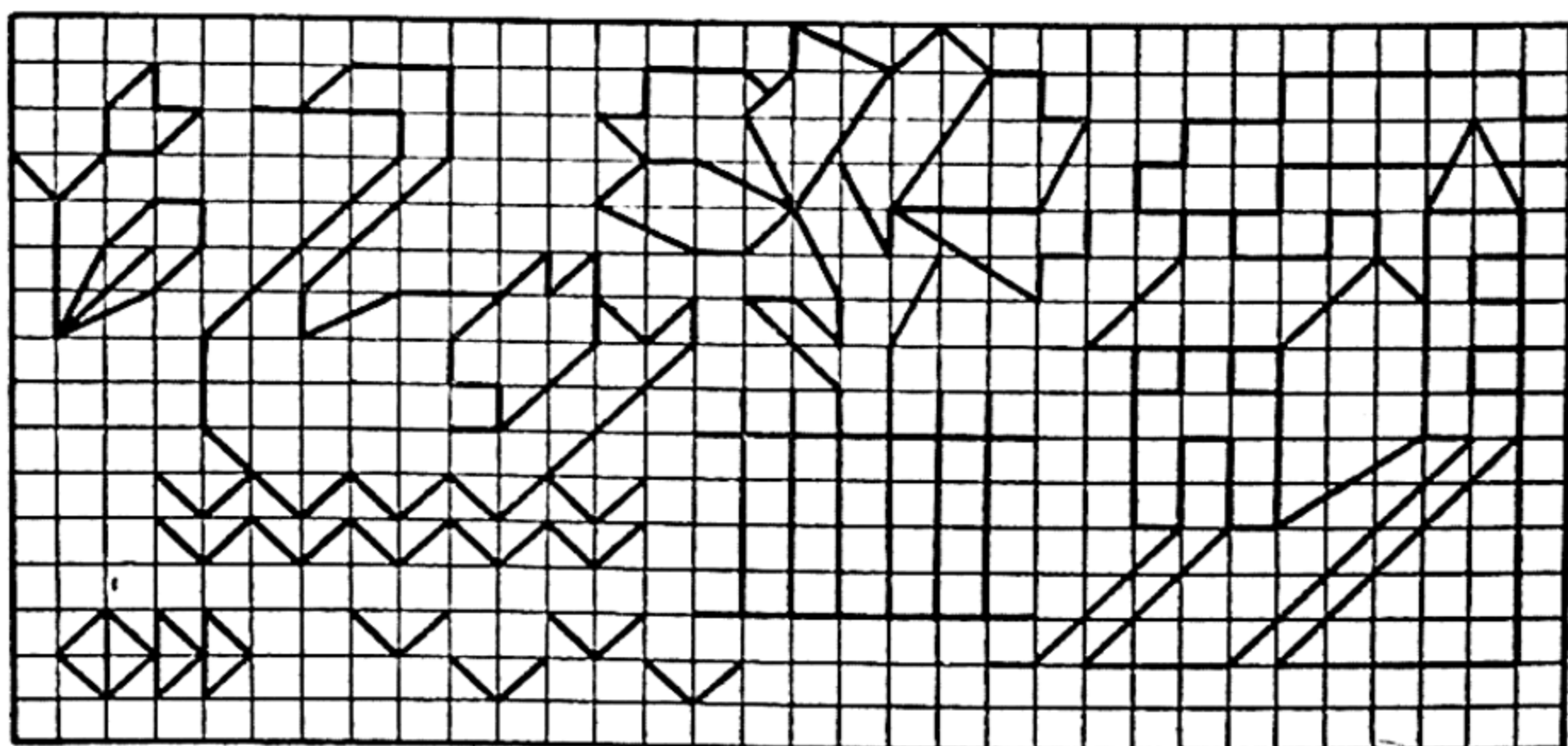
Evenness of texture is one of the charms of this work and to retain this every stitch should be worked in the same way on the wrong side, as well as the right, from start to finish. The direction of the stitches should always be the same. A stitch which appears the same throughout from the right side, but varies on the wrong side will cause some patches of the work to look thinner than others.

For the working of the stitches a blunt-ended, large-eyed tapestry needle is used, as it prevents splitting of the ground threads. The working threads may be of wool, silk or cotton so long as they suit the purpose and providing that they are of sufficient thickness.

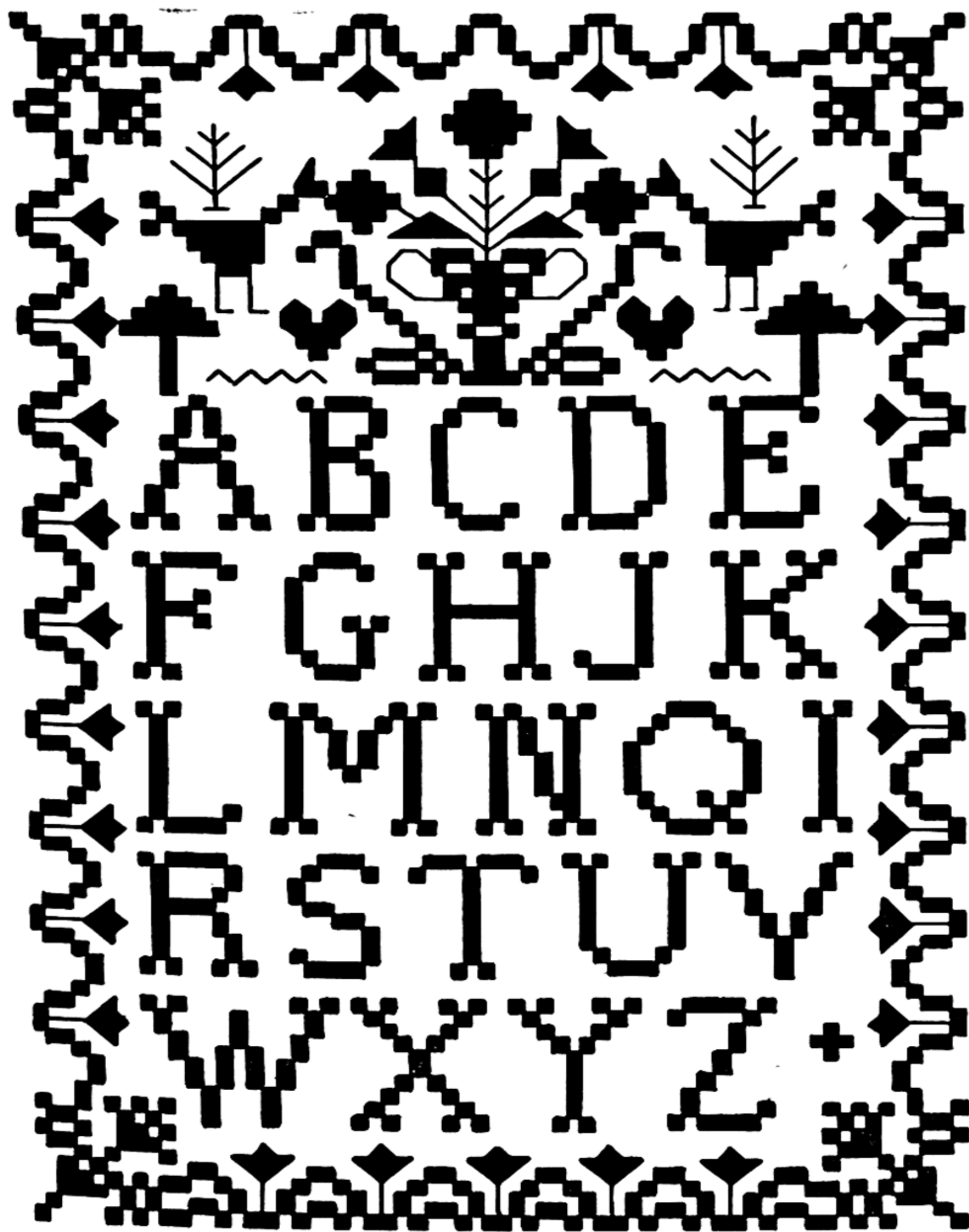
CANVAS STITCHES

There are a great number of canvas stitches many of which are never used; some of the more useful ones are given here, and these will give plenty of scope for any kind of work.

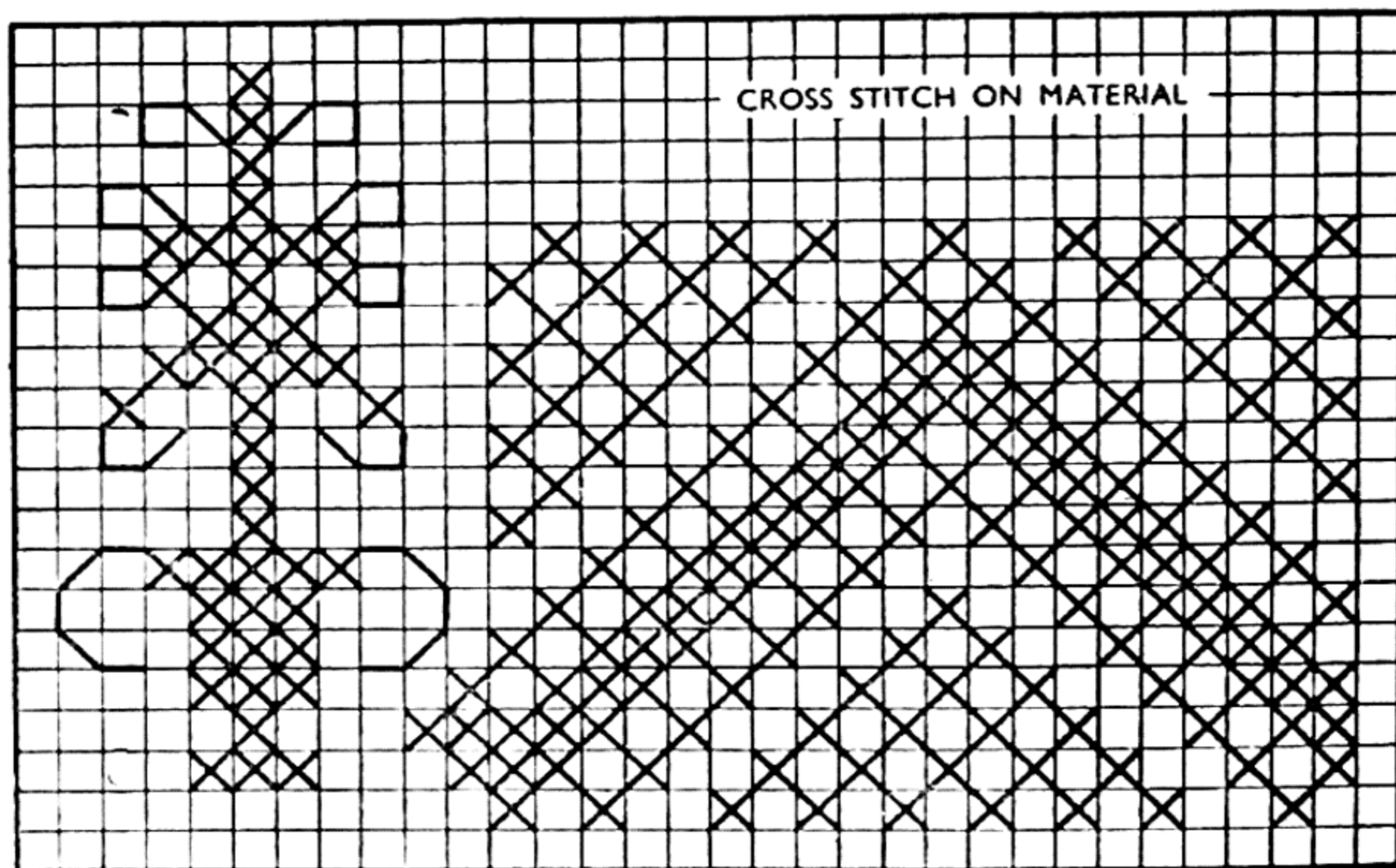
Cross Stitch. The best known canvas stitch which provides the biggest group and is worked differently for each purpose. Many beautiful samplers were made during the eighteenth century, entirely in cross



[210] *Typical cross stitch motifs of the kind used in sampler designs.*



[211] *The designs and lettering on this striking sampler are worked entirely in cross stitch, the most widely used canvas stitch in this work. It is traditional in style and based on the lines of an old sampler.*



[212] *Two cross stitch designs suitable for use on ordinary materials.*

stitch, with ingenious designs and lettering, and all having a certain naïve charm, as in the one shown facing page 353.

Modern examples of this kind of work are shown in [211] and in the colour frontispiece.

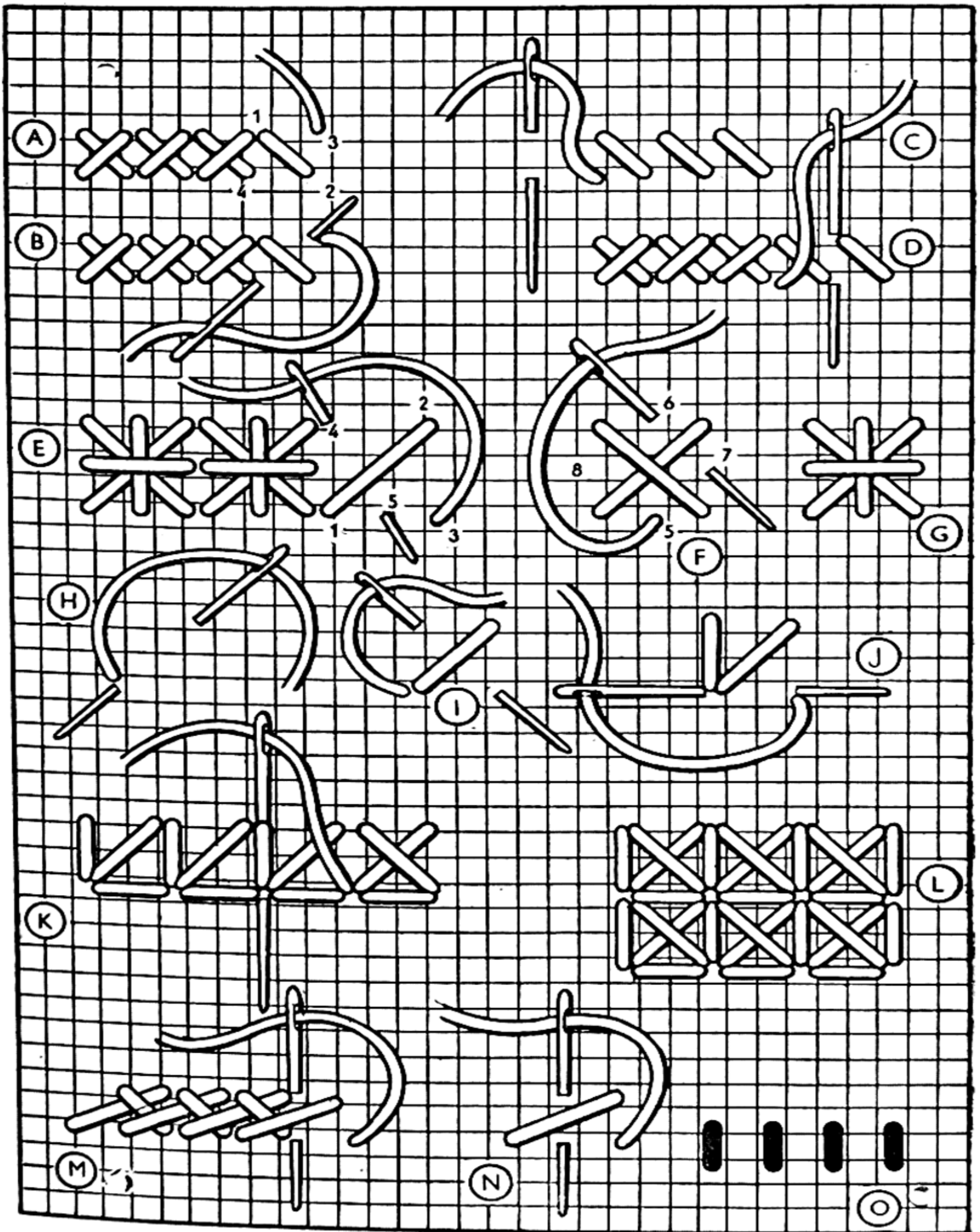
Frequently these samplers depicted the home life of the worker and we find all kinds of motifs, small houses, people, animals, and birds, such as those illustrated in [210], used.

Today this stitch is still used on ordinary materials for decorating household linens and children's clothes. If it is impossible to count the threads on a fine material tack a piece of canvas over it, and embroider through the two materials, pulling the stitches tightly. When the cross stitch is complete, draw out the canvas threads. A design for this work, and one combined with holbein stitch, are shown in [212].

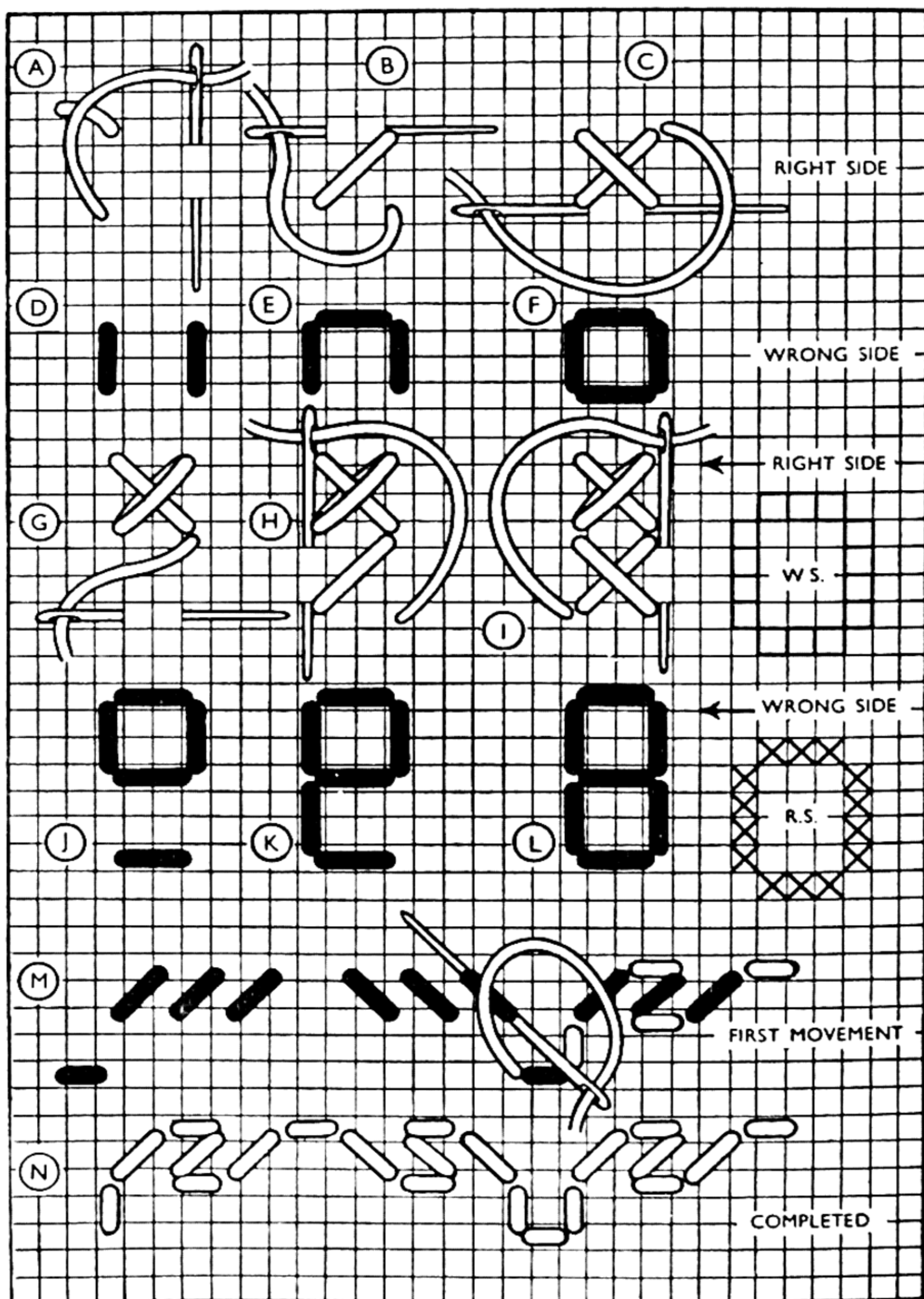
There are two methods of working cross stitch. In both cases the crossing of the stitches must all be the same throughout one piece of work.

First Method. The crosses are worked so that each stitch is completed before passing to the next. The thread is brought through at the top left of the stitch [213]A1 and inserted again diagonally at the opposite corner 2. Make a vertical stitch up to the top right 3, and complete the cross by inserting the needle at the bottom left 4, taking it diagonally, B.

Second Method. In this working the first half of all the stitches is worked, with a vertical stitch in between, as in [213]c. The crosses are completed on the return journey, as D.



[213] A., B., C. and D. show the two methods of working cross stitch. E. and F. Double cross stitch. G. shows the completed cross. H. to L. show two-sided Italian cross stitch. M. and N. Long-armed cross stitch.



[214] *A., B., C., G., H. and I. show the working of marking cross stitch. The wrong side should appear as D., E., F., J., K., and L. M. and N. Holbein stitch, which is alike on both sides, consists of running stitch.*

Double Cross Stitch. A very solid attractive stitch. An ordinary cross stitch is made first, working from bottom left [213]E1 to top right 2, completing the cross from bottom right 3 to top left 4. The needle is then brought out in the centre at the bottom of the square, F5, and inserted immediately opposite at the top 6, making a diagonal stitch to the right 7, and across to the left 8. G shows a completed cross.

Two-sided Italian Cross Stitch. So called because it is alike on both sides. It may also be worked on linen. If pulled very tightly it has the appearance of a drawn fabric stitch. The easiest way is to work the stitch in two separate journeys, first from left to right, then back again from right to left. The diagram shows the sequence of working. This is sometimes used in assisi embroidery, instead of cross stitch.

Make a diagonal stitch from the bottom left to top right, as [213]H. Take the needle up to top left and bring it out at bottom right, I. Then make a horizontal stitch across the bottom, J. In the return journey all the crosses are completed, as K and L.

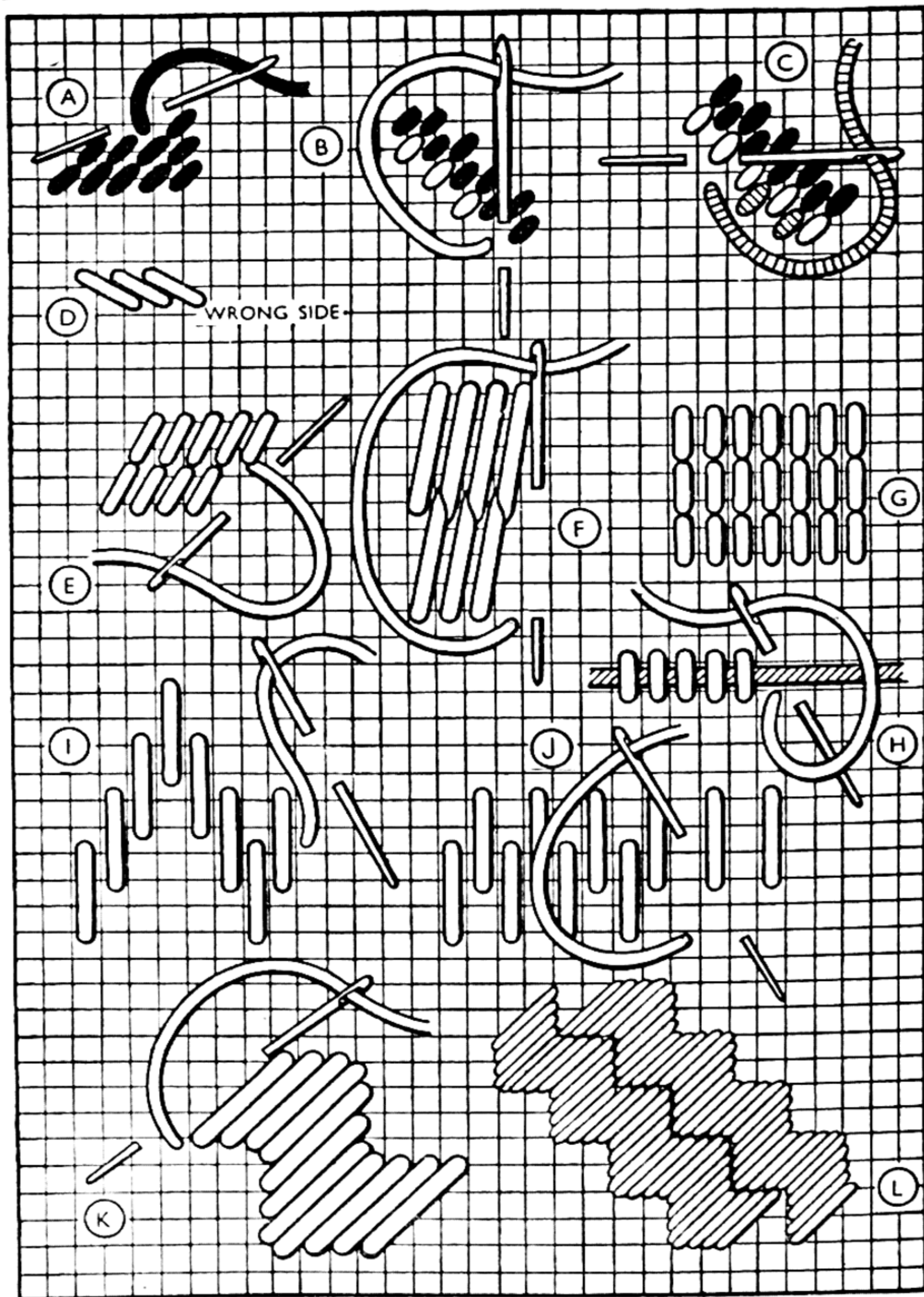
Long-armed Cross Stitch. The back consists of small upright stitches and providing an uneven number of spaces and an even number of threads is worked over, the stitch may be of any size.

Start at the bottom left and make a long diagonal stitch over an even number of threads, four is a good number, bringing the needle out vertically in the bottom right corner [213]M. Cross this first stitch by making a second one diagonally over half the thread, N. The back has a series of straight stitches, O.

Marking Cross Stitch. Although different on both sides it is equally neat and can be used for marking linens. It will be noticed in the diagrams that parts of the stitch have to be covered twice. In working lettering the order of making the crosses may not be the same, but care should be taken to see that no diagonal stitches are made on the back.

Start at the bottom left corner, making a diagonal stitch to the top right and bringing the needle out vertically at bottom right [214]A. Complete the cross from bottom right to top left with the needle emerging at the top right, B. The stitch is completed with a third diagonal from top right to bottom left, the needle emerging at bottom right, C. The next stitch is made in the opposite direction, starting with a diagonal from top right to bottom left, G, crossing it as H and completing it as I. The relative views of the wrong side are shown in D, E and F and J, K, and L.

Holbein Stitch. This is sometimes called Rumanian stitch, as it is found so often in those embroideries. It is alike on both sides and consists of ordinary running [214]M. The needle picks up the same number of threads as it passes over. On the return journey the gaps are filled in, N. It is essentially an outline stitch and is very decorative worked into thin outline designs. It is often used in assisi embroidery.



[215] *Tent stitch. A. Horizontal method. B. and C. Diagonal method. E. Gobelin stitch. F. Encroaching gobelin and G. and H. straight gobelin. I. and J. Florentine stitch. K. and L. Byzantine stitch.*

Tent Stitch or Petit Point. Also called half cross stitch or tapestry stitch. It is used for very fine work on single mesh canvas. There are two methods of working.

The Diagonal Method. This is the stronger working and is less likely to pull the canvas out of shape.

Starting at the top left-hand corner make a single stitch over a crossing of two threads, picking up two threads vertically [215]b. On the return journey similar stitches are made between those of the first row, this time picking up a horizontal stitch of two threads, c. This forms a zigzag of straight stitches on the wrong side.

Horizontal Method. This is a more practical method for working small shapes but it is inclined to pull the canvas. The wrong side is covered with long diagonal stitches [215]d.

Working from the right, make a small slanting stitch over the crossing of two threads, picking up two threads diagonally [215]a. To ensure that all the stitches on the back slope in the same direction work every row from the same side.

Gobelin Stitch. Sometimes called gros point. It is a variation of tent stitch, worked over two horizontal and one vertical thread on single mesh canvas [215]e. There are several variations of this stitch, all of which are useful for shading.

Encroaching Gobelin. In this the rows overlap each other. The stitch is taken over five horizontal and one vertical thread, and the stitching of one row is always worked into one thread of canvas of the preceding row, f.

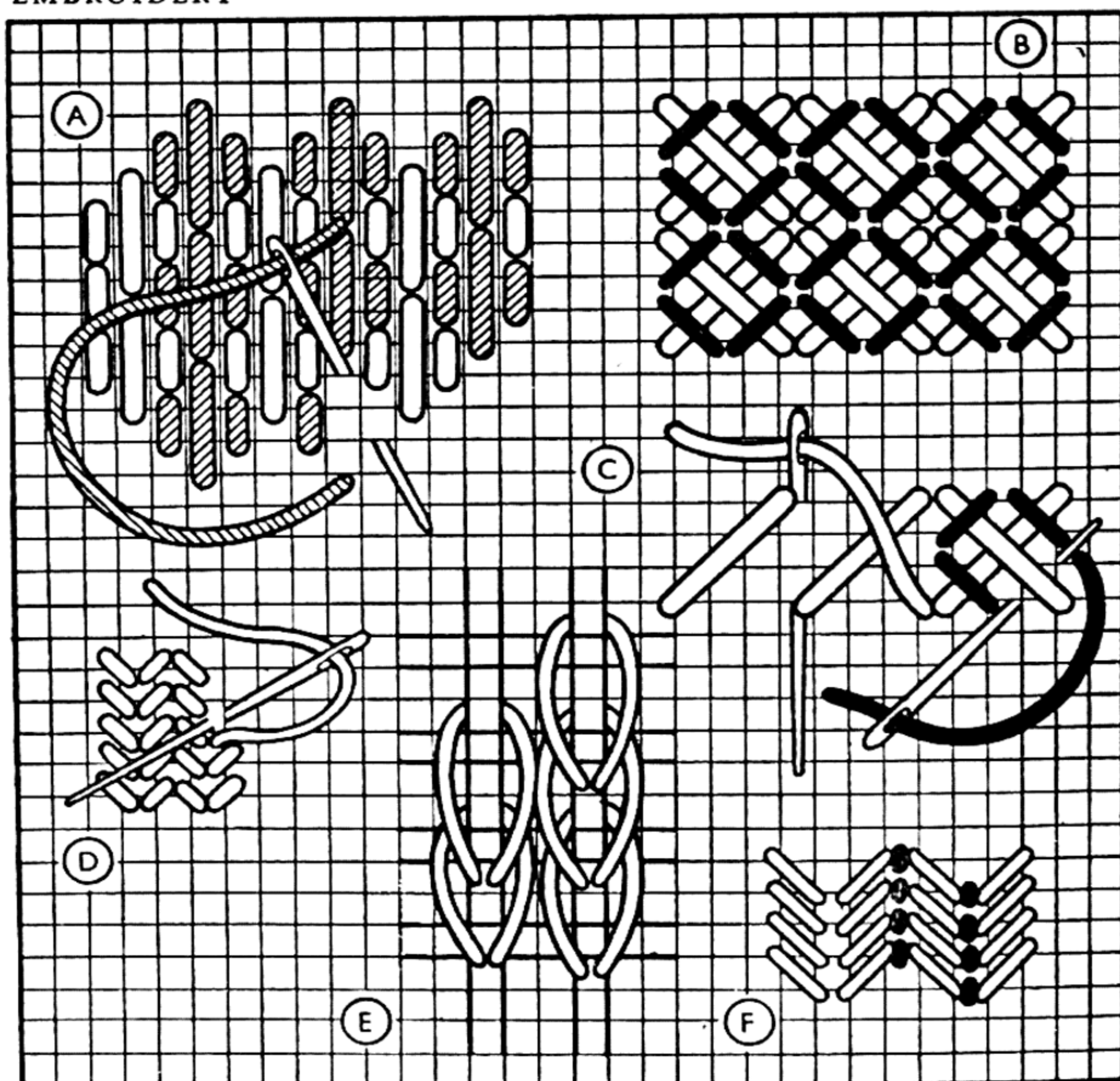
Straight Gobelin. Work upright stitches over two horizontal threads of the canvas, g. This stitch may be given a raised effect if worked over a thread or cord, laid across the ground before the stitching is made.

Florentine Stitch or Irish Stitch. So called because it is found on a type of work particular to Florence, which has a zigzag quality. The stitches may be of varying lengths, long or short, to give a greater or lesser steepness to the zigzags. Each stitch always overlaps the next one. Very fine graduations of tone may be obtained by using this stitch with the right range of colours. The diagrams [215]i show the upright stitches being worked in a V shape over four threads, they overlap each other every time by two threads; j has alternate up and down stitches.

The photographic reproduction facing page 352 shows this stitch used for a chair seat.

Byzantine Stitch. Used to cover large areas of canvas. It is a satin stitch worked diagonally over four vertical and four horizontal threads and in a step formation [215]k and l.

Hungarian Stitch. Sometimes called mosaic stitch. It is worked in one or more colours, to give a pleasant textured surface. Diamonds of



[216] *A. Hungarian stitch. B. Rice stitch worked in two movements, as in C. Knitting stitch, D. On single thread canvas. Double thread, E. F. Stem stitch with the spaces filled in with back stitches.*

three stitches, over two, four and two threads of the canvas alternately, are made with two vertical threads of canvas between each diamond group [216]A. The next row fits between the first.

Rice Stitch. Large cross stitches have the corners cut by small rice stitches [216]B. It may be done in two different colours or with two thicknesses of thread. Work the crosses first over four threads of canvas, then, over the corners of each cross, make small stitches at right angles; these should meet in the centre to form another cross, C.

Knitting Stitch. An effect of tapestry is obtained if this stitch is worked in a fine thread. It has the appearance of knitted fabric, if a coarse thread is used. The stitch should be worked in vertical rows starting at the base of the work, two journeys being necessary for the

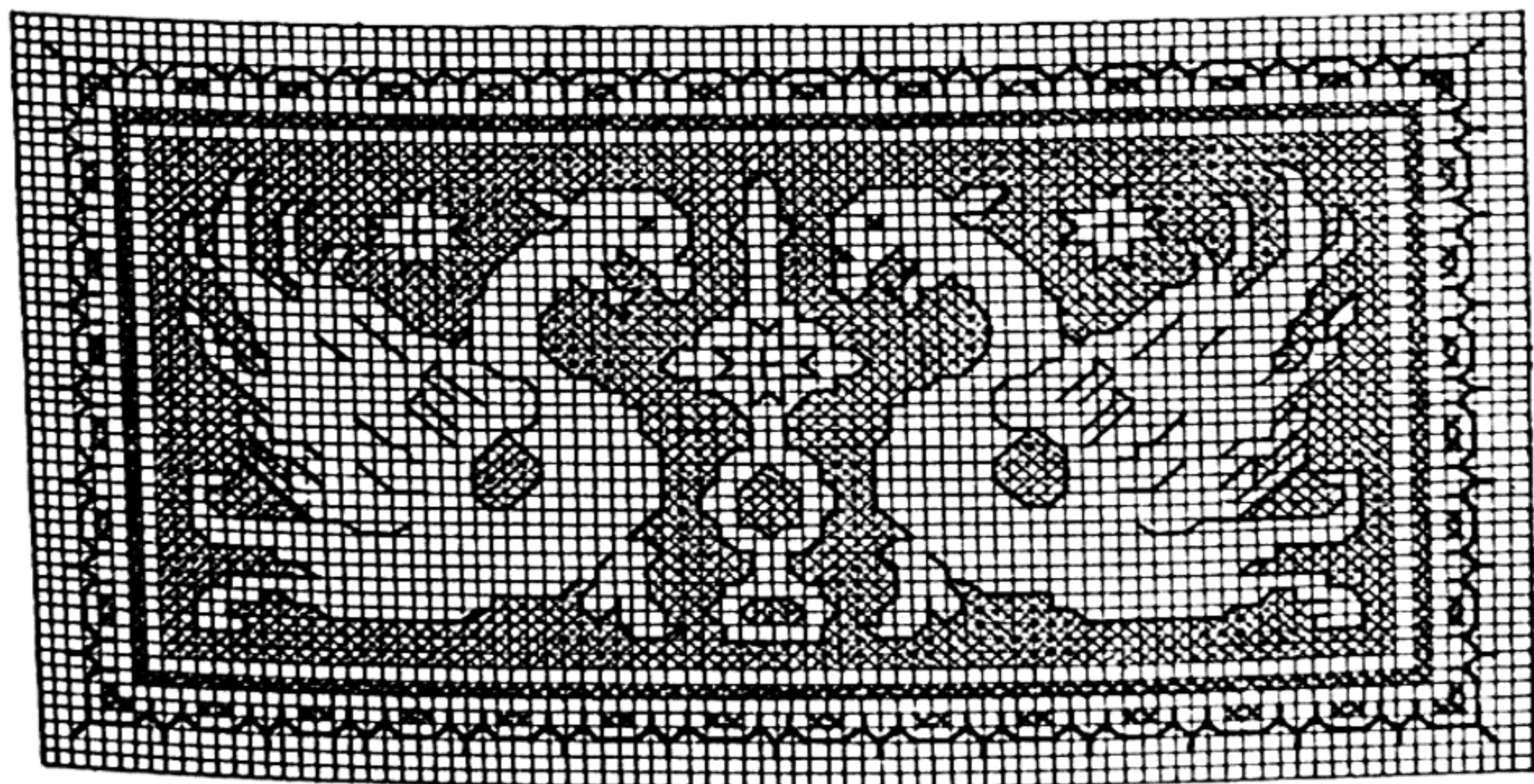
completed stitch. When worked over double mesh canvas, the needle is brought up through the centre of the double mesh. It is then passed under the same two threads, from right to left, two double threads up, and inserted again in the same spot [216]E. This movement is repeated over the next two threads. If single thread canvas is used it becomes more like a stem stitch. The needle passes over the inter-section of two threads and to the left under a single thread, D.

Stem Stitch. This is worked over two horizontal and two vertical threads, in upright lines, starting at the bottom of the work. The spaces in between the rows are filled in with back stitches in the same or a contrasting colour. Each row is set at an angle to the preceding one [216]F.

ASSISI EMBROIDERY

This is an old Italian method of embroidery, worked in cross stitch. The design is left unworked and the background is covered in some variety of cross stitch and the outline of the design is emphasized by holbein stitch. The embroideries of the thirteenth and fourteenth centuries were worked on a white or slightly cream tinted linen ground, in a faded blue linen thread, with the design outline in a nut-brown. The charm of this work is emphasized by using a primary colour for the background with a strong neutral shade for outlining the motifs.

The designs were mostly conventional birds and beasts, interwoven with leaves and flowers and irregular shapes. The simple border shown in [217] is a typical assisi design.



[217] *A typical assisi design. The background is worked in cross stitch.*

QUILTING

QUILTING is one of the oldest types of embroidery known; the original quilting was probably used as a method of keeping two or three layers of material together for warmth, with no thought of design or beauty. The Eastern nations are well known for their beautiful quilted garments; and during the Middle Ages quilted jackets were worn under armour. The Elizabethans wore quilted jackets, doublets, and petticoats, and during the eighteenth century quilted gowns were very popular. Gloves and caps have from time to time been quilted, and America was noted during the eighteenth and nineteenth centuries for the beautiful patchwork quilts produced by the country people; today these quilts are still being made, in traditional patterns. In Britain the Welsh and Durham quilts makers are following the eighteenth century tradition in design and some beautiful quilting is being produced in these areas in the women's institutes of the villages.

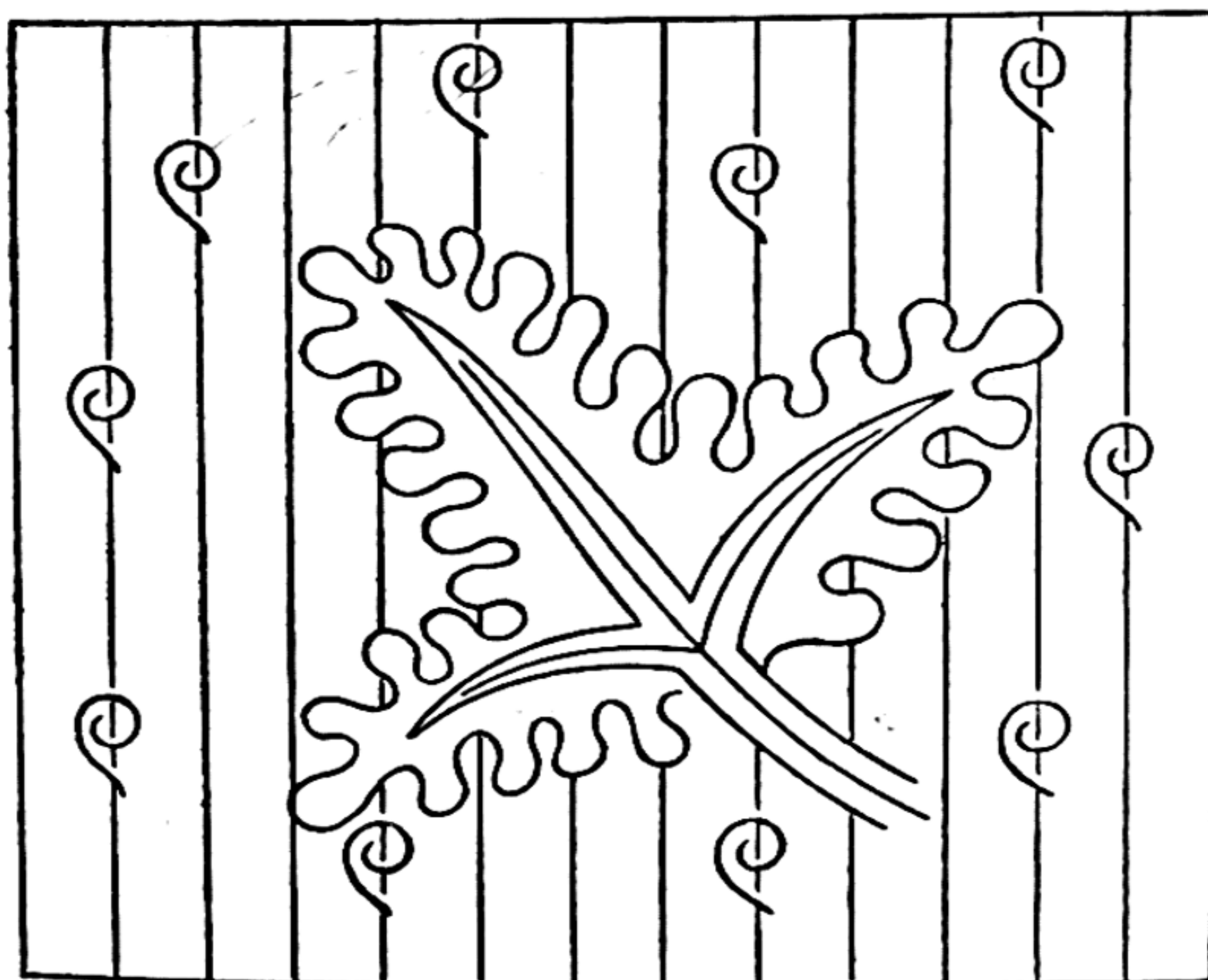
Besides bed coverings, many articles can be suitably quilted, cushion covers, tea cosies, such as the ones shown in [218]A and B, pram or cot covers, slippers, handbags, muffs, dressing jackets, waistcoats, children's clothes and sundry other items, all of which may be useful and at the same time beautiful in appearance, if designs are chosen which are appropriate to the purpose of the garment being quilted.

Quilted bonnets for babies are most attractive and they can be warm, too, if interlined with domett. The Dutch bonnet shown in [219] has a floral design, quilted back, A, and a diamond pattern side, B. This can be made in the way described on page 190.

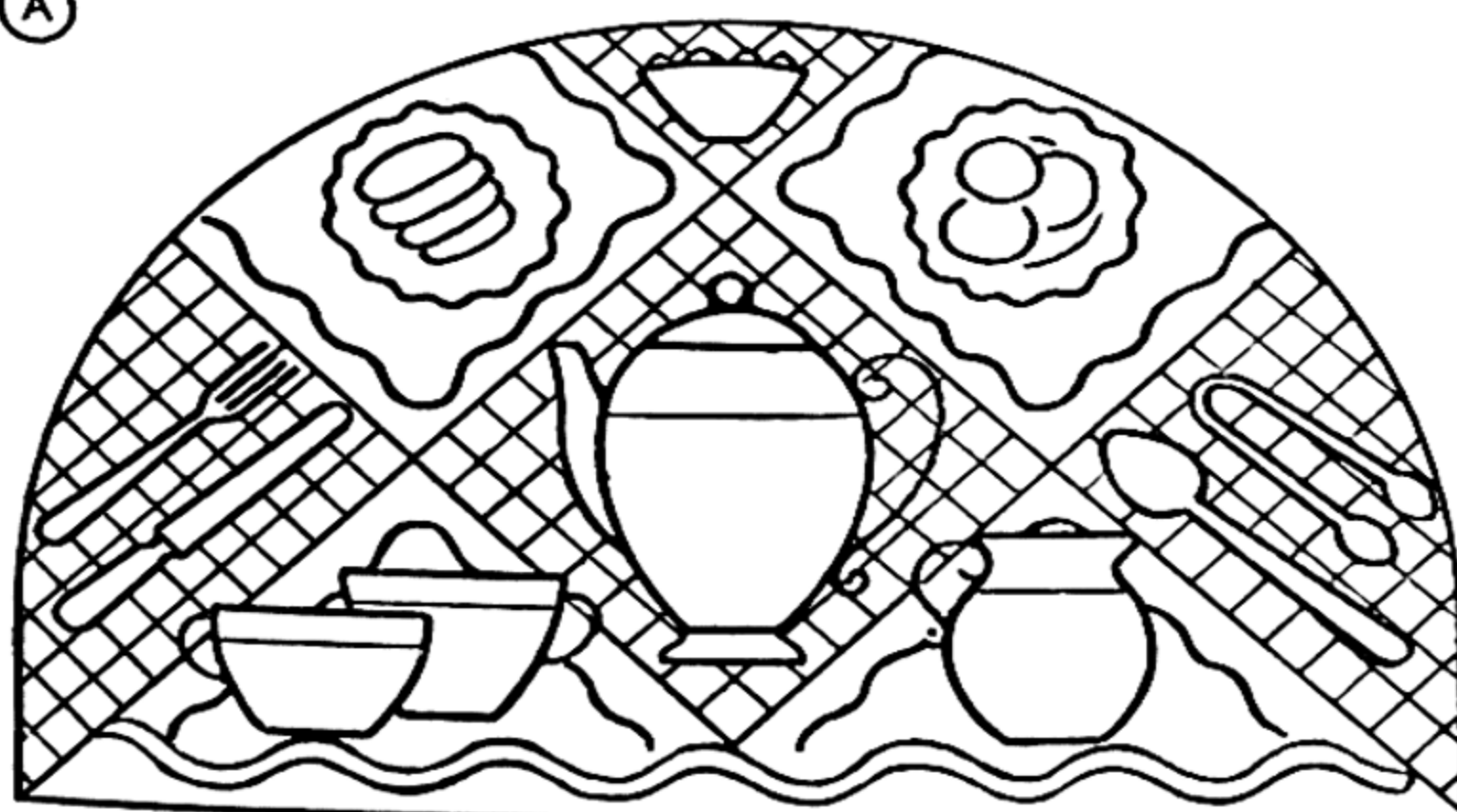
Evening bags, made in rich silk or velvets, can be made to match the evening dress. If combined with stitchery and the use of sequins they are really ornate. The simple shape shown in [220] is very suitable for this purpose. It has the back quilted with the bird design, B. The small spots on the background represent sequins. The flap is a scroll pattern with sequins, A. Another suggestion for an evening bag is shown facing page 353.

The layers of material are joined with stitchery, well spaced over the whole surface and following a design, or a pattern which is geometrically repeated. For speed, quilting may be done easily on the sewing machine, there is a special gadget supplied for that purpose.

To reach a high standard of the art, the materials must be carefully chosen and the design and stitchery well planned so that a good balance of light and shade is obtained.

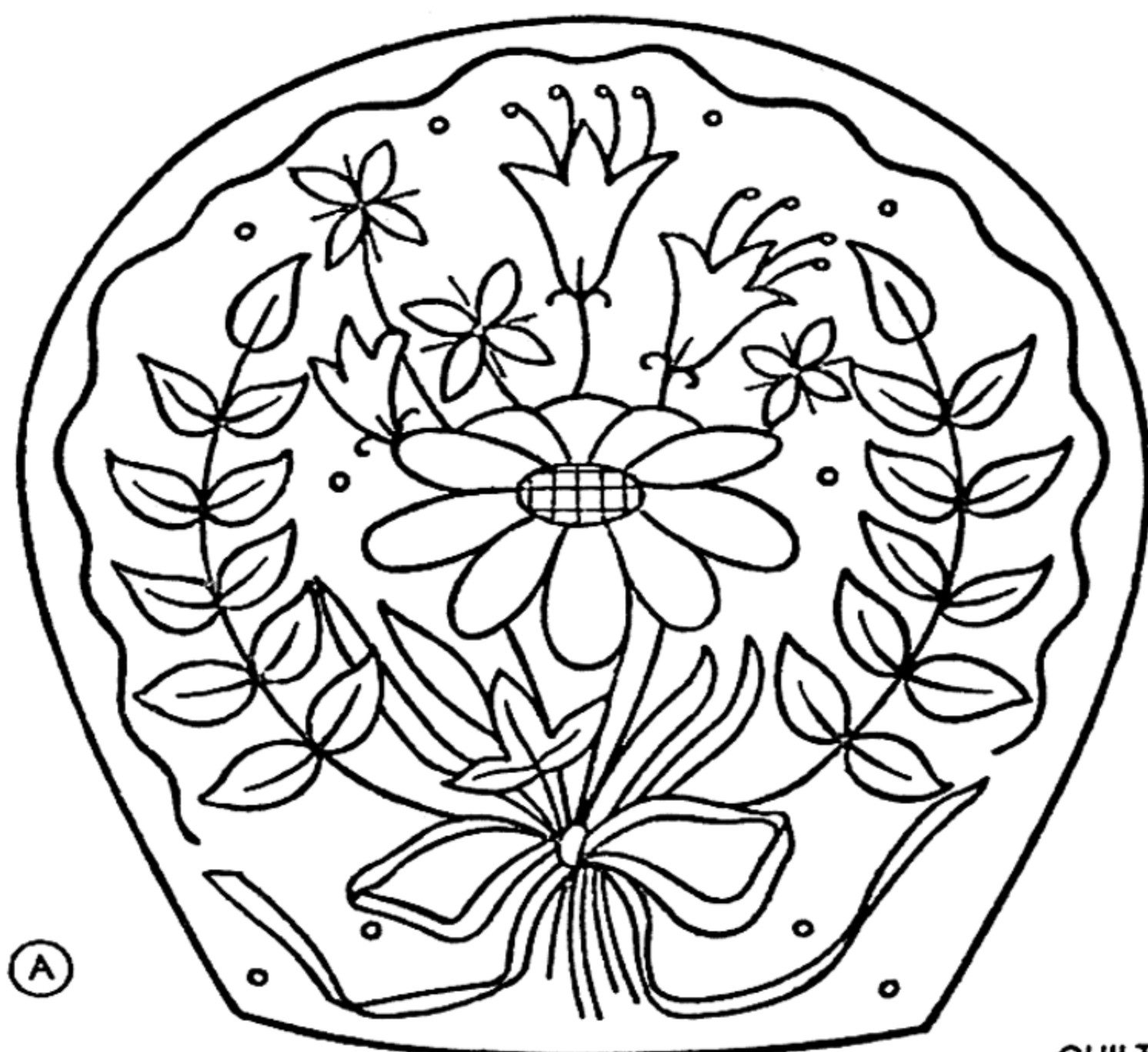


(A)



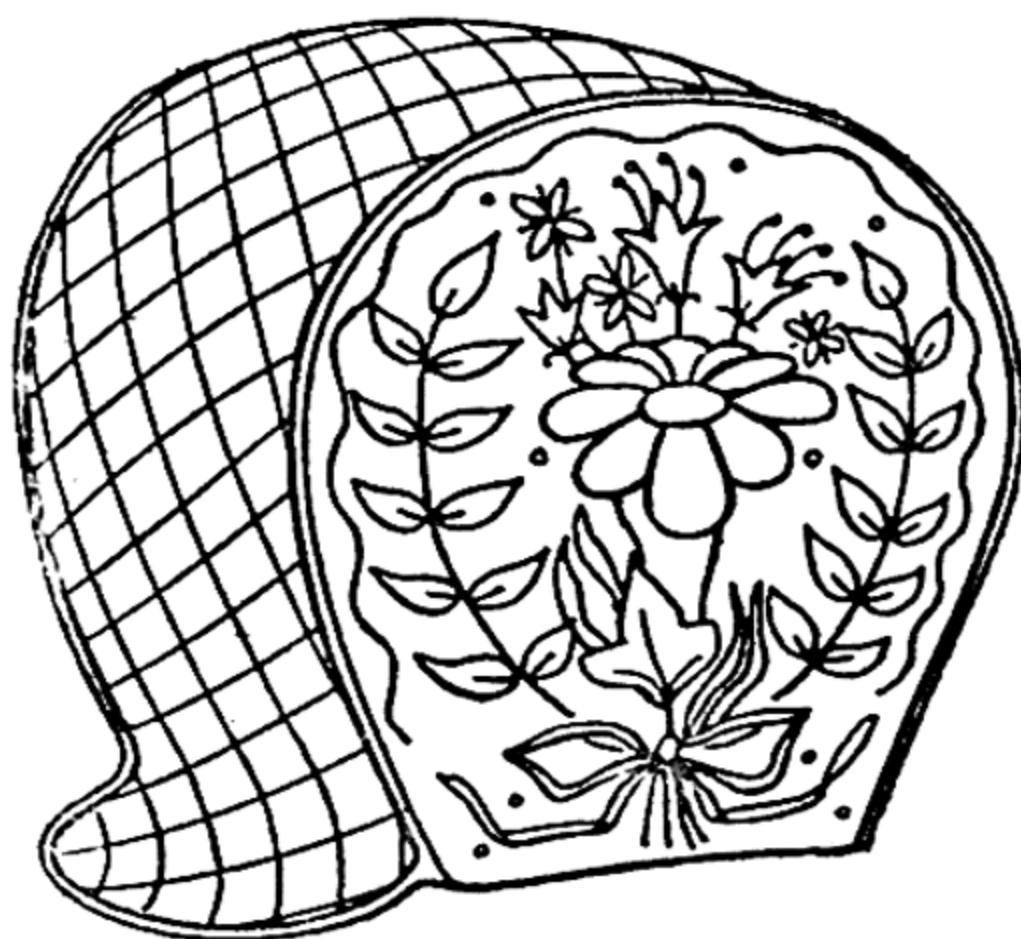
(B)

[218] Many articles can be successfully quilted, although designs should be chosen that are appropriate. A. shows a cushion cover and B. a tea cosy design. The motifs are simple and texture is worked into the background.



(A)

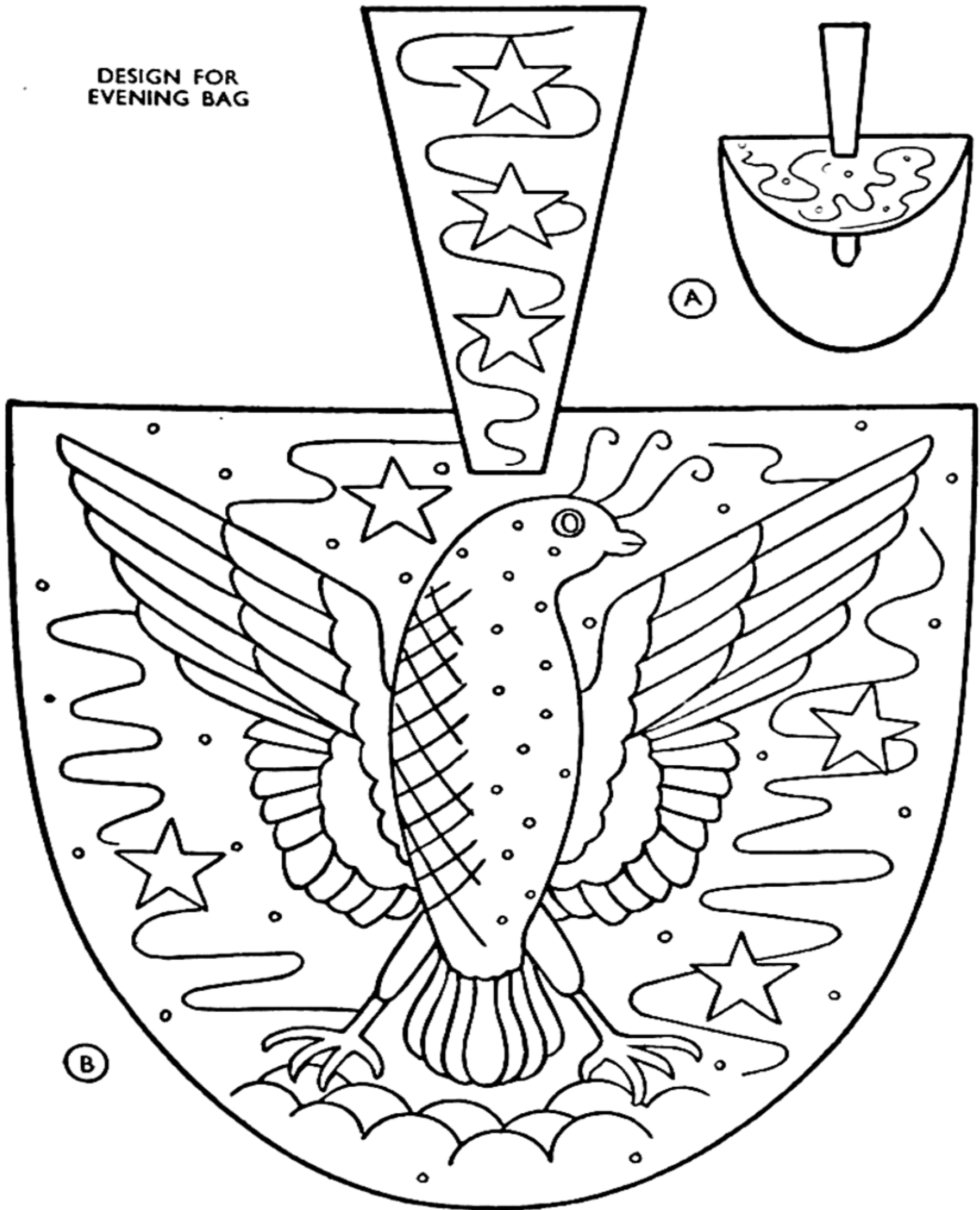
QUILTED
BONNET



(B)

[219] *This lovely Dutch bonnet is useful, warm and attractive in a floral design. The back, A., has a quilted floral pattern, while the side, shown in B., is in a simple diamond pattern.*

DESIGN FOR
EVENING BAG



[220] The back of this evening bag is quilted with a bird design, B. The small spots on the background are sequins. The flap, A., is a simple scroll pattern combined with sequins.

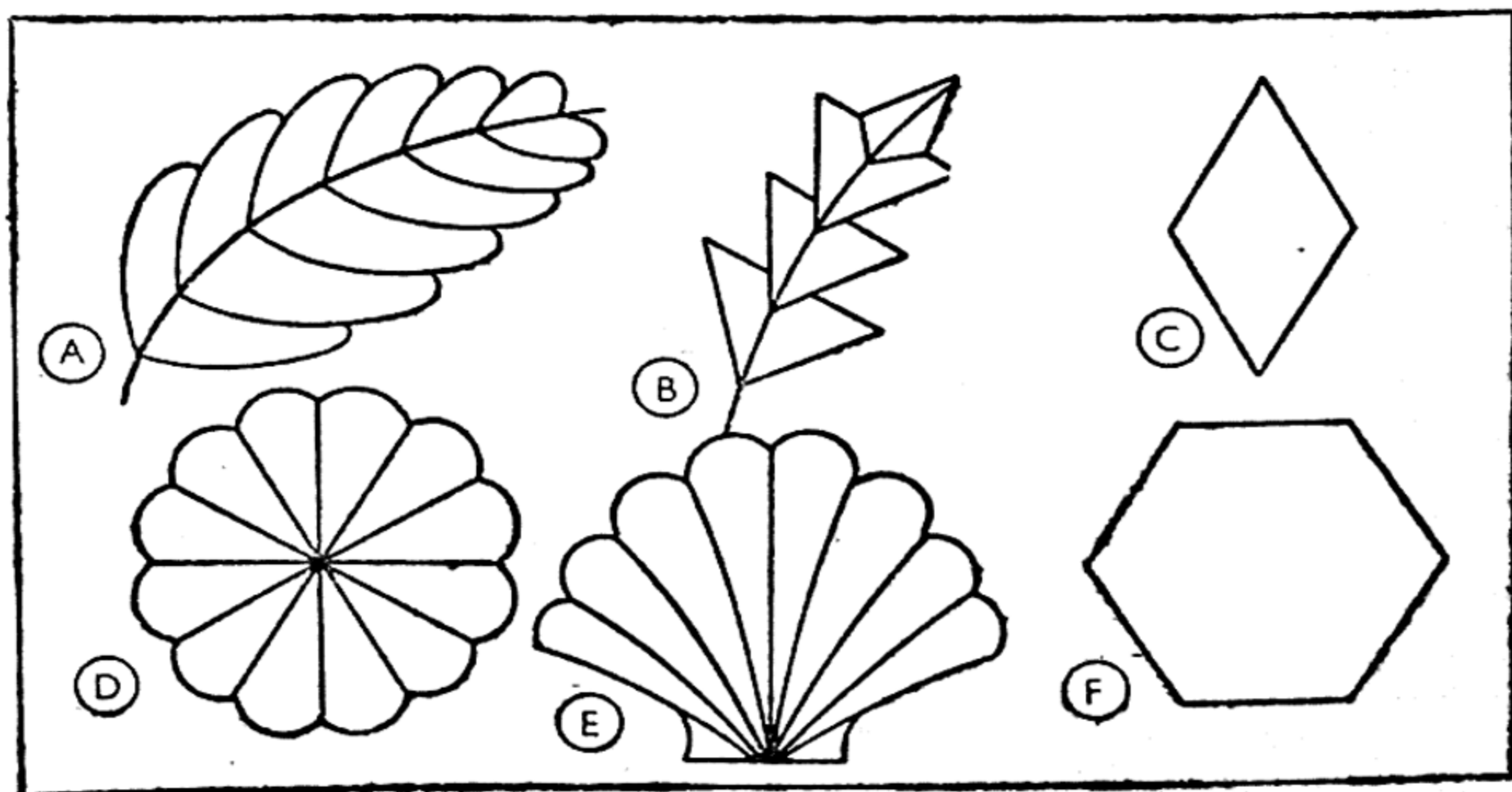
DESIGN FOR QUILTING

The point to remember when designing for quilting is that there should be good distribution between the parts of the pattern which puff up, and those in which stitching is close together, giving a firm textured appearance. If there is too much of one or the other, the work will look uninteresting and lose its chief attraction.

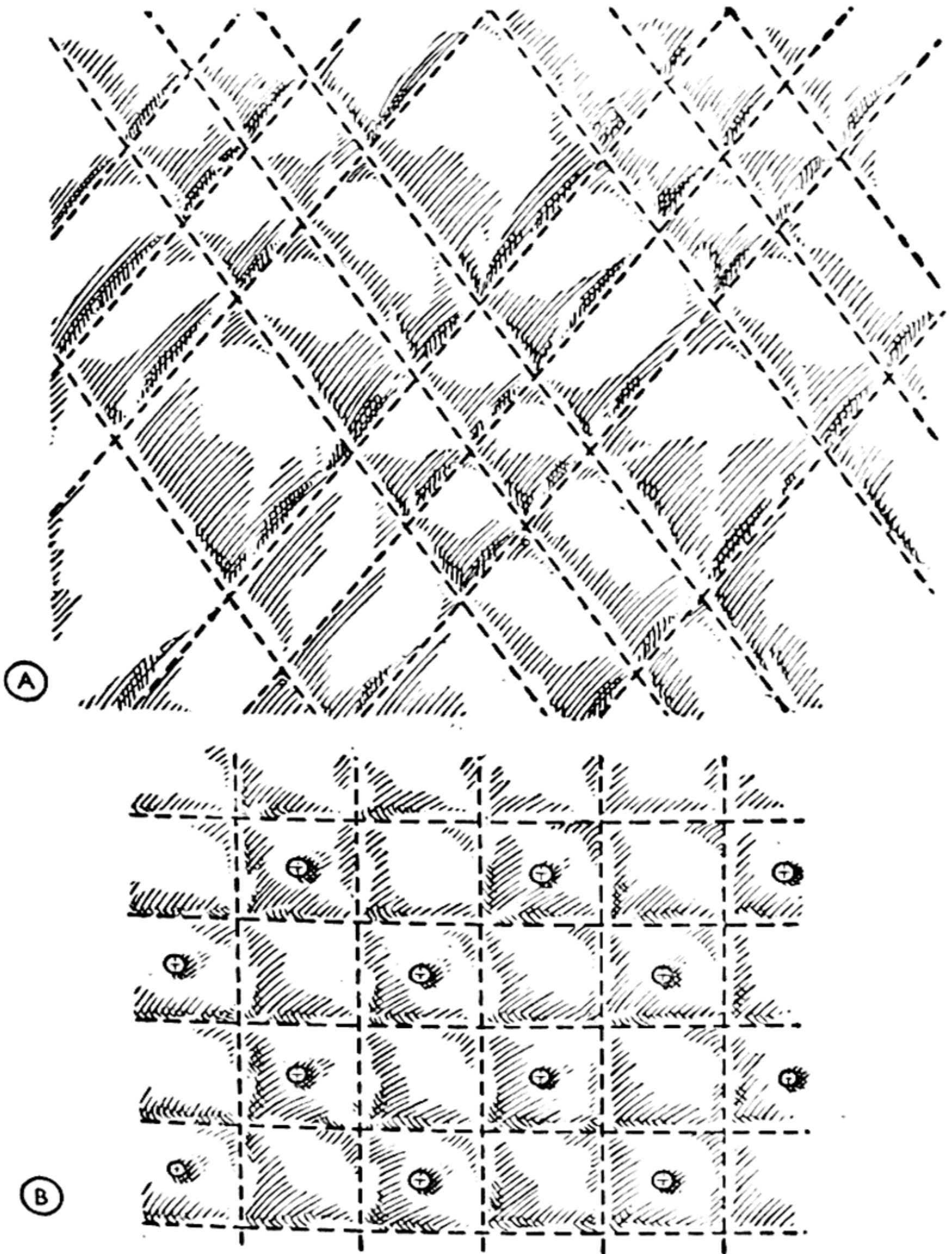
Most shapes may be adapted for quilting and simple pictorial subjects may be chosen or simple floral forms, as those in [221], which make a design in themselves.

Geometric grounds of squares are good, such as the one shown in [222]B, which has the addition of a button in each alternate square; circles or diamonds as A, worked over the whole surface are interesting, too. These can be very dainty if the unstitched spaces are filled with ordinary embroidery, as in [223]A. The combining of quilting and embroidery is a great favourite and produces good results; [223]B shows a diamond pattern combined with a simple stitchery design in each space. The whole is worked in back stitch. All these patterns are suitable for quilts.

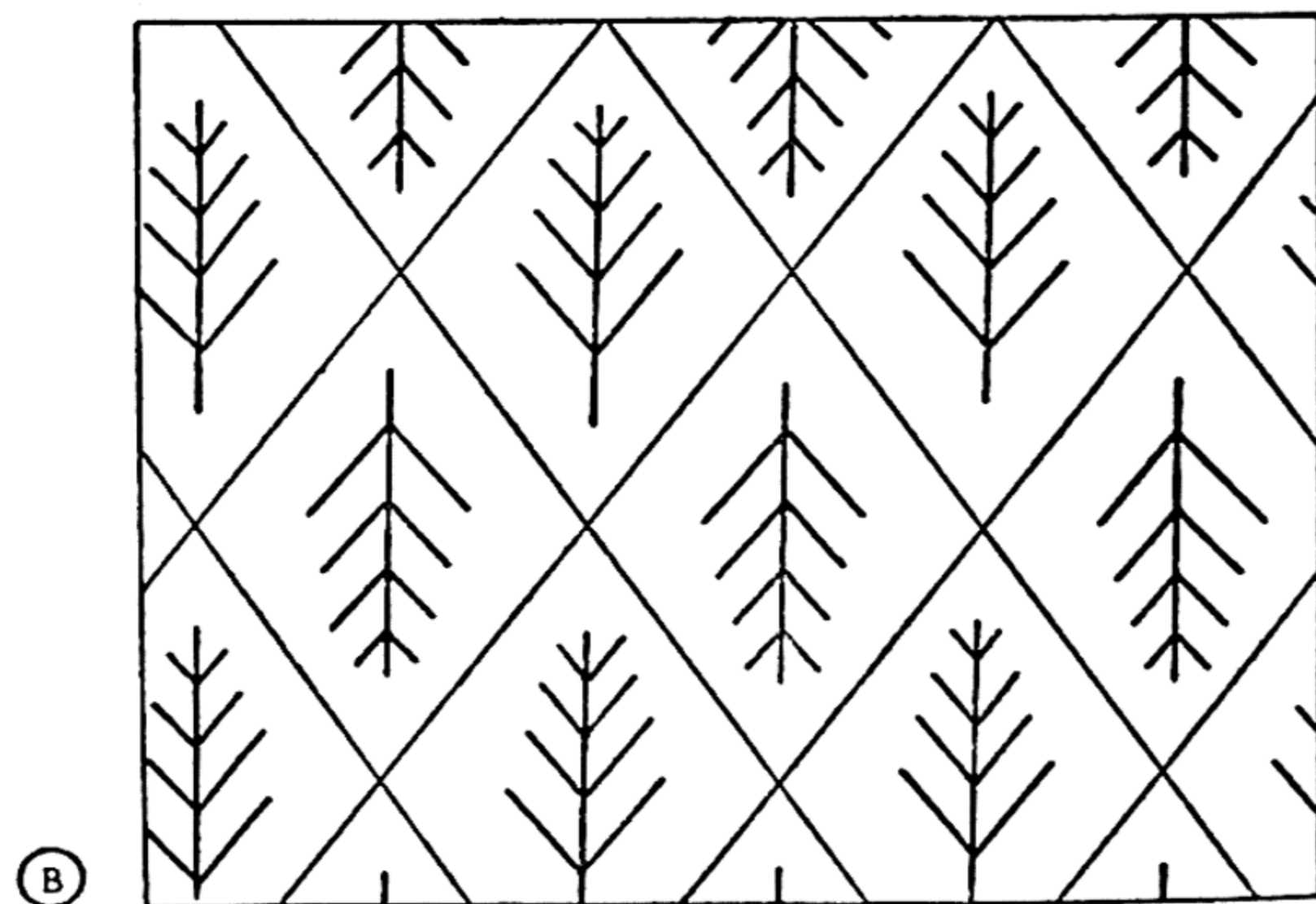
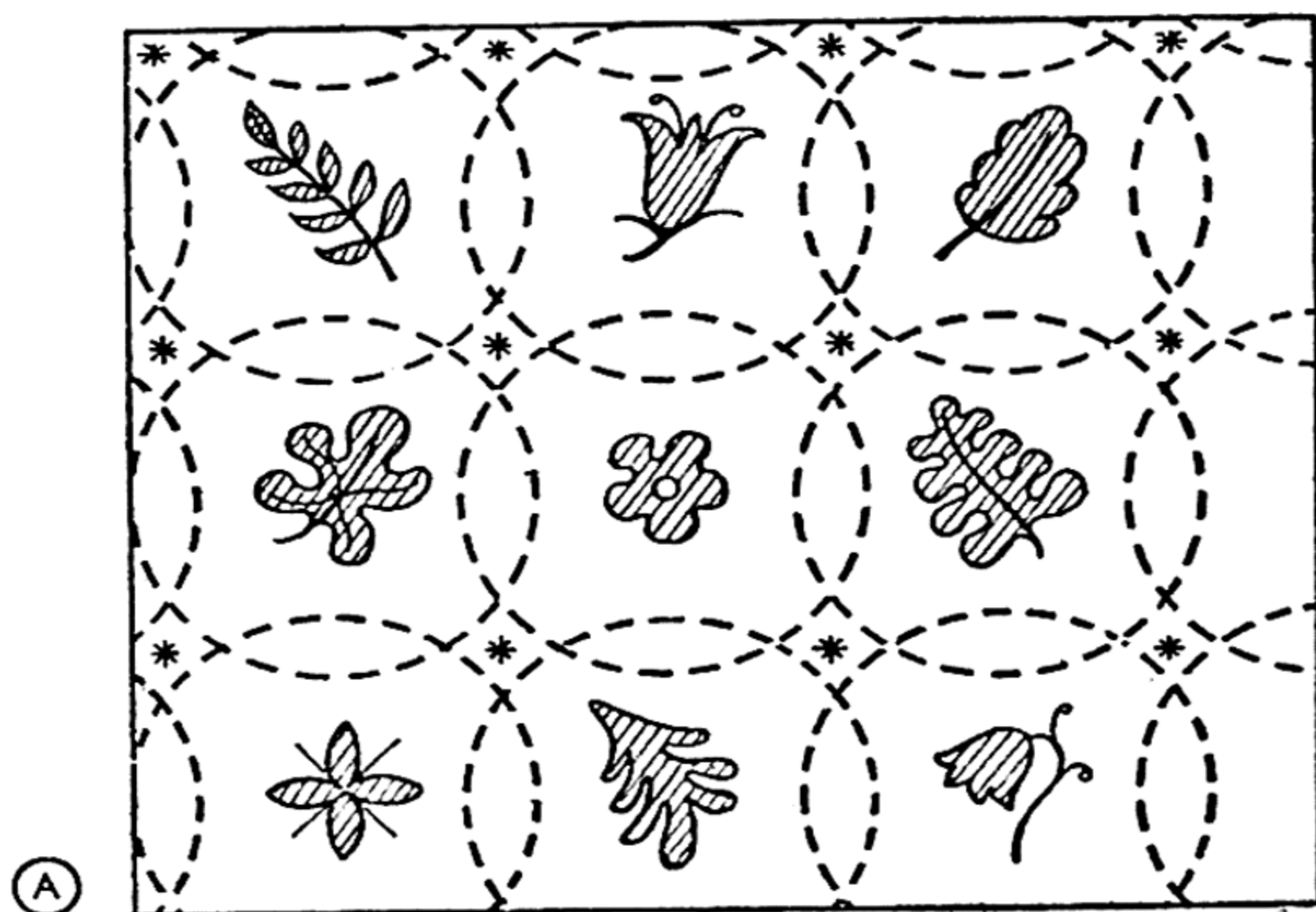
Patterned materials such as chintz and cretonnes which are bold and simple in outline may be used for another type of quilting. The stitchery is worked round the design following the edges of the pattern. This is particularly adaptable for eiderdowns and patterned quilts.



[221] *These shapes are suitable for use in quilting designs. Simple floral forms which make a design in themselves.*



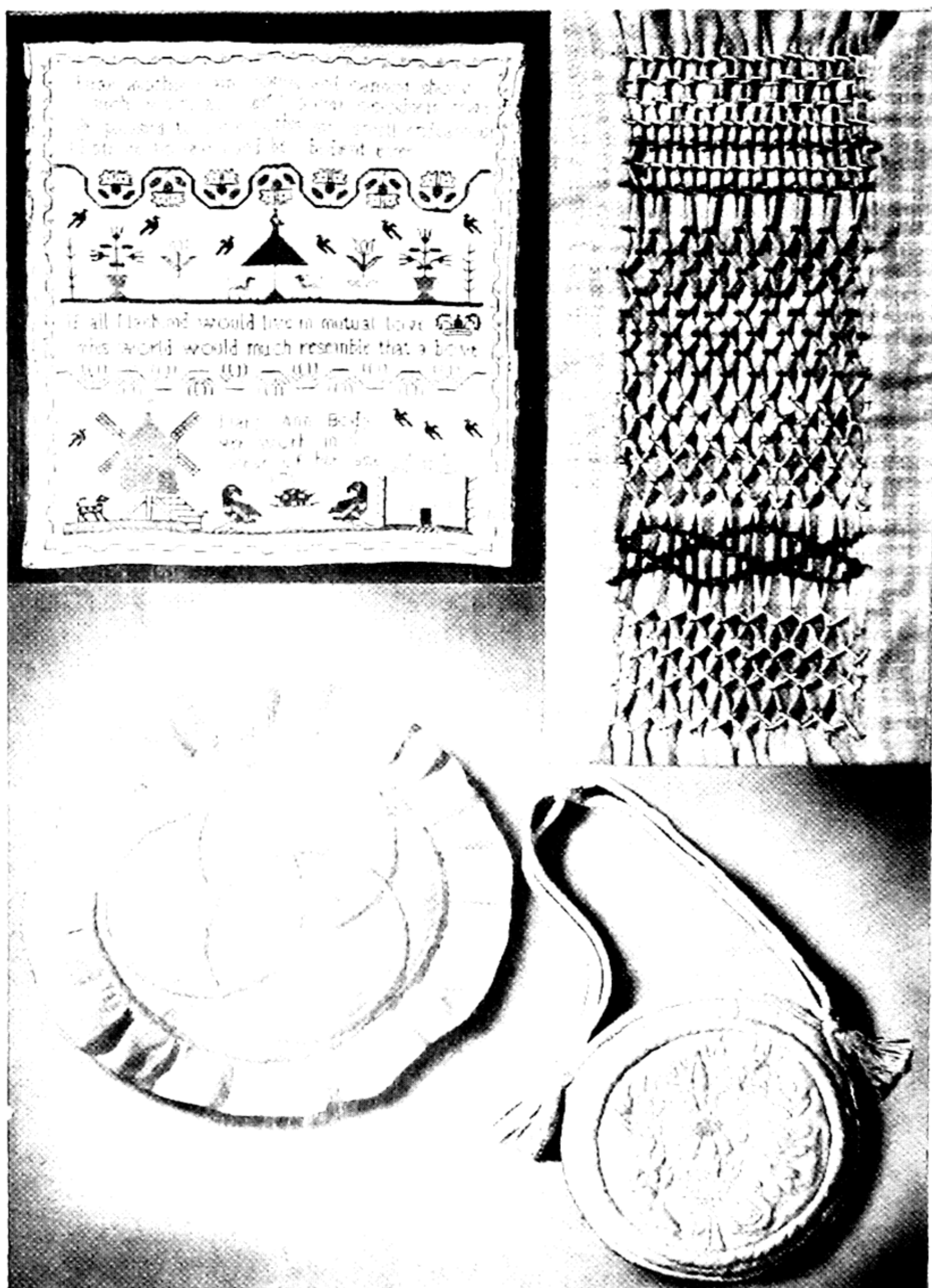
[222] Two designs suitable for quilts. The all-over diamond pattern, A., obtains its charm from the light and shade of the quilted fabric. B. may have the addition of buttons in alternate squares.



[223] *All-over designs which could be used for quilts or a number of purposes. A. Circular design with motifs in embroidery, the quilting is in running stitch. B. Diamond design with pattern and quilting in back stitch.*



Two examples of English nineteenth-century embroidery, reproduced by kind permission of the Victoria and Albert Museum. The cushion design in cross-stitch, worked in silk on fine canvas. The "all-over" design for a chair seat is in silk and wool, florentine stitch.



An eighteenth-century English sampler, reproduced by permission of the Victoria and Albert Museum. A section of a border in smocking stitches. An Italian quilted sachet and a bag in English quilting.

Materials. For the right side or covering, jap-silk, crêpe-de-chine, taffeta, fine linen, lawn, cambric, satin, or any thin, soft material.

For the lining, thin materials such as cotton or thin silk or material to match the front.

For the interlining, wadding or flannel for thick quilting, domett for finer work.

Small articles may be worked in the hand, but for others a frame is needed. Begin the work in the centre, working out towards the edges.

METHOD OF QUILTING

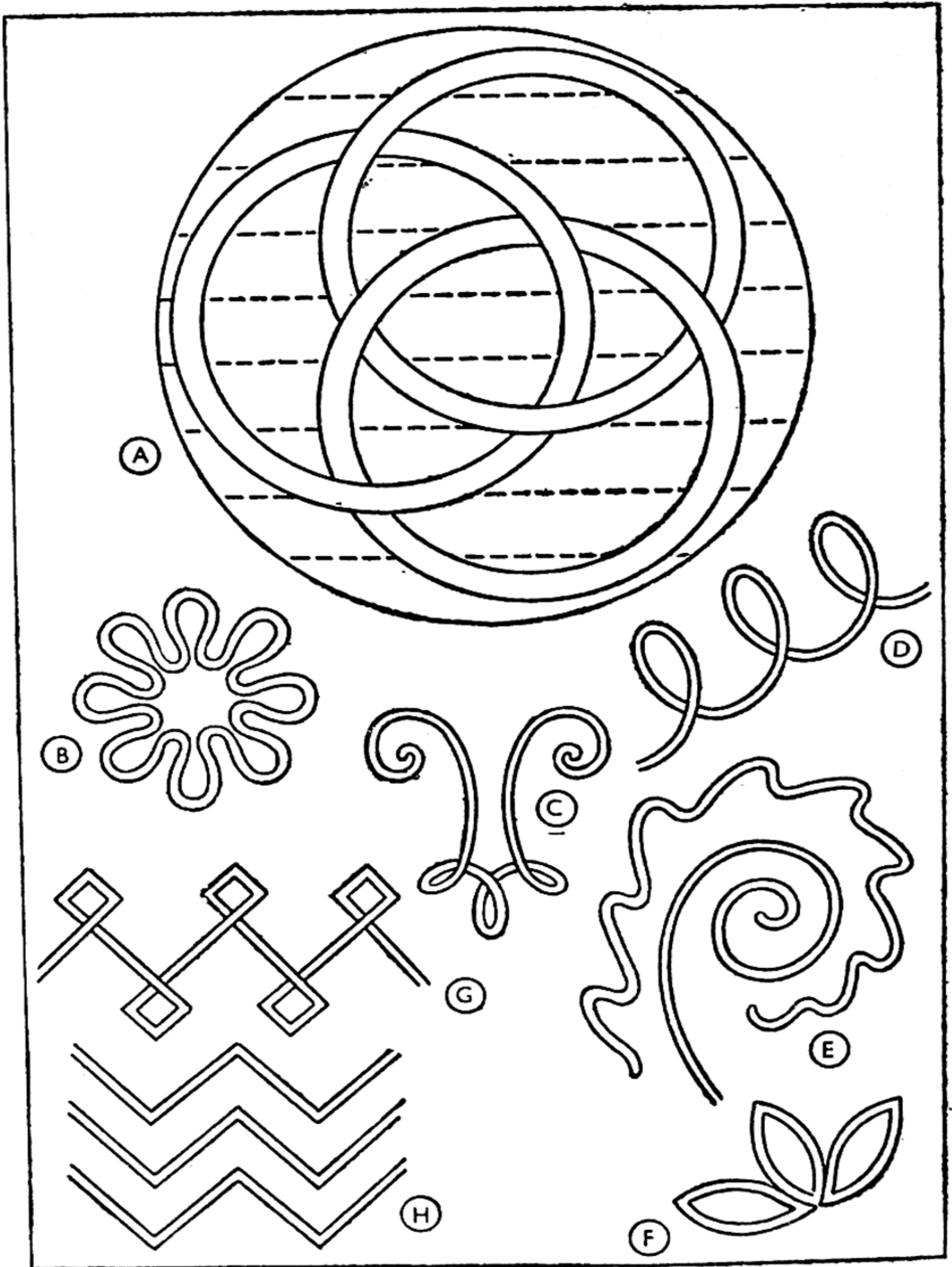
Trace the design lightly on to the material. If sufficiently transparent the tracing can be made on the wrong side, as no design will show between the stitches. If running stitches are to be used, the design must be transferred to the lining and the quilting worked from the back.

Place the lining on the table, the interlining on top of this, the skin side uppermost if wadding is used, and on top of this the covering with the design showing. The three pieces of material should be of exactly the same size, and in order to keep them in place, tacking stitches are made very carefully through the three thicknesses, over the whole surface. Fine machine silk is best for tacking as it prevents dragging, and the quality of the quilting depends on care in this first stage of work. Commence from the centre, working round and round to the edges, then in lines from side to side. Tacking may go in any direction providing the stitches are close enough to keep the three layers absolutely firm.

The actual quilting may be worked in one of three stitches, running, back stitch or chain. Running stitch is most usual, but in this case the work must be done from the back and each stitch is stabbed through, separately, in order to take up the three materials every time. Back stitch is worked from the right side, the stitches stabbed through as in running, and a good firm effect is achieved. Chain stitch is rarely used nowadays, but makes a solid outline. These stitches are described under embroidery stitches.

The stitching thread usually matches the ground material as it is not intended to show, but it should be neatly and carefully done as it is the means by which the material is effectively quilted. Stranded silk or cotton, buttonhole twist or sewing silk are all suitable as working threads, and may be chosen according to the type of ground material. Coloured threads of various sorts may be used instead of matching ones, if wished, but the pattern followed should be very simple or a confused mixture of coloured lines and textures will result.

Eyelet holes are often introduced into quilted coverlets—they provide a certain amount of ventilation and often add interest to the design.



[224] *Designs suitable for Italian quilting. The circles, A., are ideal for a continuous outline. C., D. and E. are scroll effects. B. and F. Simple floral suggestions. G. and H. Interlacing patterns and zigzags.*

ITALIAN QUILTING

In this work, only two layers of material are used, and the quilting is obtained by running cords between two rows of stitching. Little warmth is given by this method, but it is very attractive, especially if transparent materials such as organdie or muslin are used, and coloured rug wools are threaded through the pattern, giving a delicately coloured shadow design.

This type of work is suitable for cushion covers, handbags, dress accessories such as collars and cuffs, jackets, cot or pram covers.

Method of Work. Transfer the design to the lining, which should be soft muslin, as running stitch is used for the working of the parallel lines; tack, as in ordinary quilting, and run stitch along all the outlines.

The padding is inserted afterwards. Thread a darning needle with 8-ply wool (several strands of embroidery wool may be used together, or rug wool) and, working from the back, make a small hole in the lining only; the wool is threaded between the two rows of stitching and the two layers of fabric until the whole design has been threaded. As the needle cannot go round a curved shape it will be necessary, from time to time, to bring it out and through the muslin; re-insert it in the same spot, leaving the wool sufficiently slack each time.

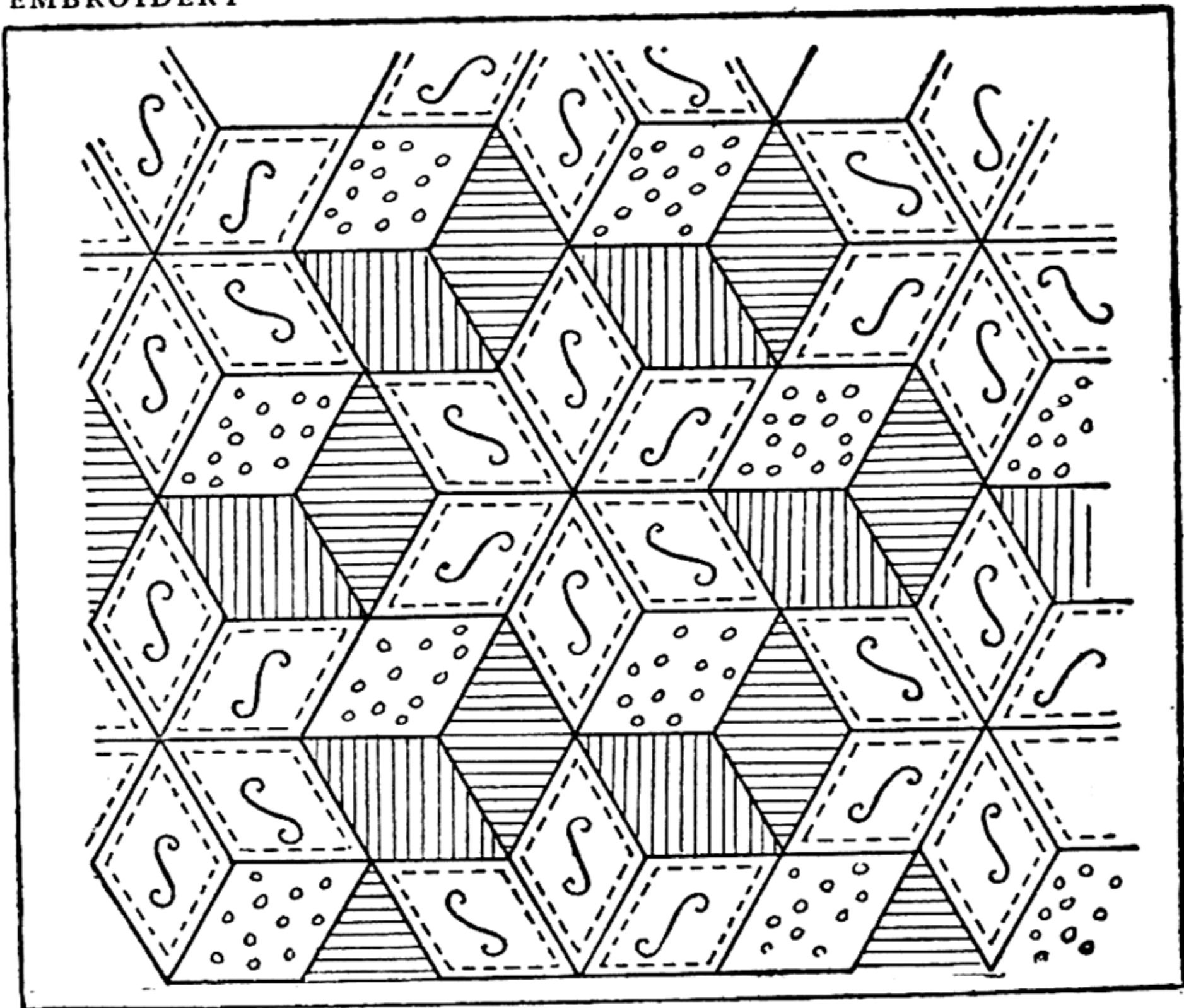
A loose lining may be added afterwards, to hide the ends of the wool.

Designs most suitable for Italian quilting are those which lend themselves to a continuous outline, such as the three circles [224]A. A charming example of this is shown in the illustration facing page 353. The scroll effects C, D and E, the simple floral suggestions, B and F, or the geometric ideas of interlacing patterns, G, and zigzags, H, are suitable.

QUILTED PATCHWORK

As this is usually in the form of bed covering, a frame large enough for a whole quilt is necessary. There is seldom room to allow for this, so the quilt is made in a series of blocks, each of which is finished separately, and sewn together to make the whole quilt.

The patchwork is completed as described in the chapter on Appliqué. It may be a series of pieces sewn together, edge to edge, or appliqué patchwork, in which the pieces are applied to a ground in the form of a design; or a series of pieces may be sewn together and then applied to a ground of some strong material. Having made up the squares each one must be padded; this may be done separately for each square or they may be sewn together and an old blanket or layers of flannelette can be used. As long as the tacking is started from the centre and worked



[225] *A lovely traditional pattern of a patchwork quilt. Every seam may be quilted, or, if the squares are small, only a section need be stitched.*

towards the edges of the material, puckers will be avoided. Each square should be tacked very carefully before starting the next; the tacking must be taken through the lining at the same time.

The quilting is worked in running stitch and may consist of a geometric pattern such as a series of diamonds or squares, which can be marked out with tailor's chalk and a ruler; or the running may follow the edges of the patchwork design. In any case it should be simple in pattern, and the stitches must be sufficiently close together to hold the layers of material in place.

A lovely traditional pattern of a patchwork quilt is shown in [225]. It is entirely made up of diamonds with the fabrics so arranged to give a three-dimensional effect of cubes. Every seam may be quilted or, if the squares are small, just a section can be stitched.

Another way to make this pattern is to cut the hexagonal shapes in plain fabric and embroider them to get the effect of squares.

SMOCKING

SMOCKING is an old craft particularly associated with the smocks or overalls worn by the English peasant workers, a smock being a loose-fitting garment slipped over the head. These smocks were made of coarse linen, with the same cut back and front and a large neck opening, finished with a wide collar. The gathers were held in place by smocking in a variety of stitches, and the signs of the owner's craft or trade were embroidered in self colour, often in a decorative arrangement in conjunction with the smocking. A wheelwright would have a wheel embroidered, a woodcutter trees or leaves, and a ropemaker twists of rope.

In Europe today many peasant costumes worn for special occasions in Austria, Italy, and the Balkans, have blouses richly smocked on the bodice and at the wrists, in bright blues, reds, yellows, greens, and black. Lovely blouses can be made on the same lines.

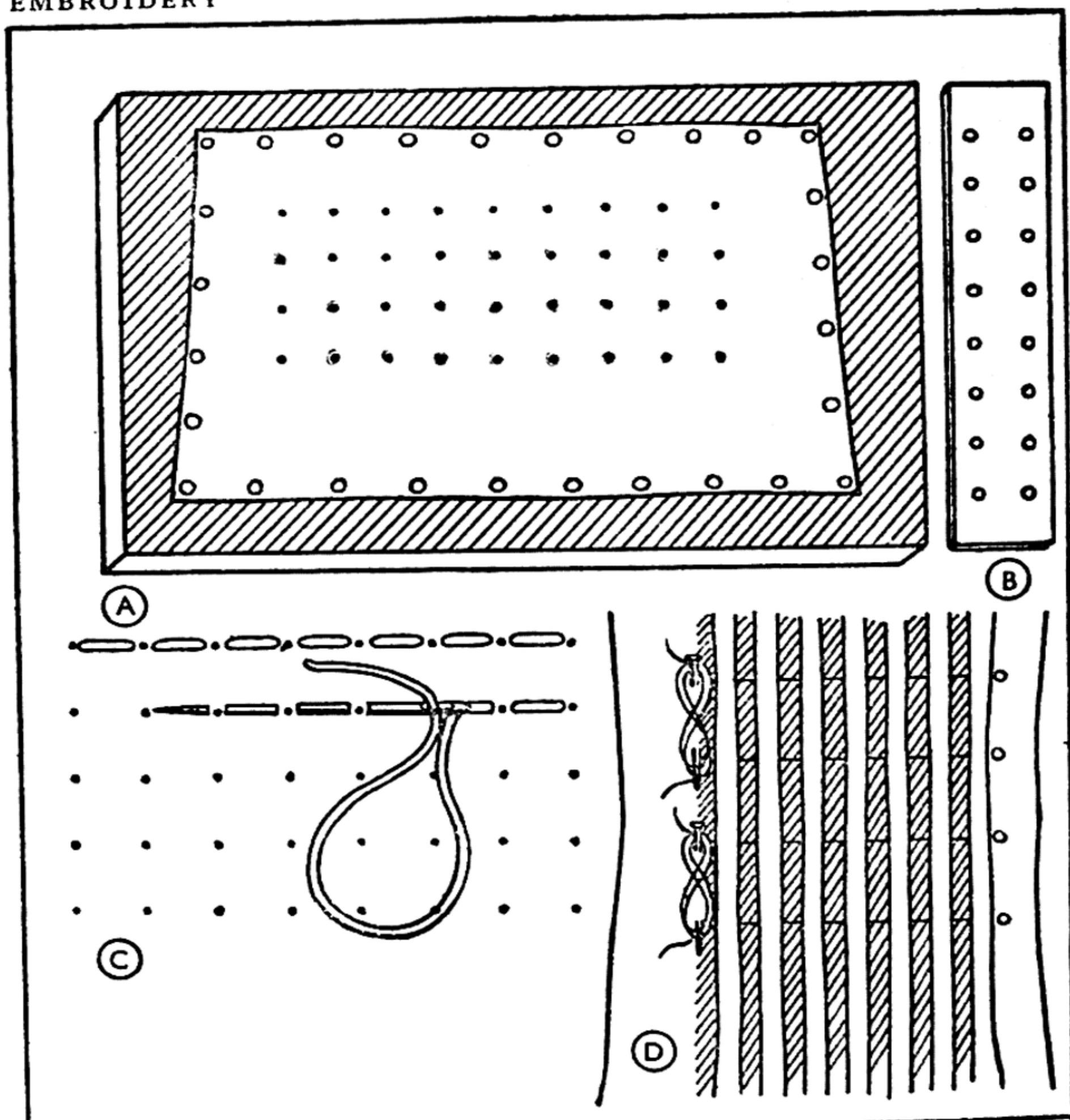
Smocking, in that it is a decorative method of disposing fullness, has the same effect as rows of gathering. The whole success of this work depends on an ample use of material, but it must not be bulky. Cottons, fine linens, silks, and woollens of sufficiently fine and firm texture are all suitable. Gingham in checks and stripes look charming smocked, and are easily worked owing to the geometric nature of the design.

This method of decoration is always popular for children's clothes, being easily worked, unpretentious and yet having great charm. The elasticity of this work is an advantage, for it will expand as the child grows. Smocking on adult garments should be used with care. If the design of the garment is specially planned for smocking, the result is good. The shoulders, round the waist, on pockets, or round the wrists of sleeves are the most suitable positions for smocking. Simple honey-combing, without any other form of stitching, is more attractive than some of the more elaborate ones.

METHOD OF WORK

Great care must be taken in making preliminary gathers, or the finished smocking will be unsuccessful; they should, by the arrangement of the tacking threads, be deep, tube-like, and absolutely even when drawn up.

Marking Gathers. The preliminary marking for the gathers may be done in two ways, by marking off dots at regular intervals of about $\frac{1}{4}$ in. across and down the material in straight lines; or with a transfer.



[226] *Smocking dots. The material is stretched and pinned to a board, A., and the dots are marked with the aid of a cardboard gauge, B. Running stitches are made into the dots, C., and drawn up, D.*

First Method. In order to get accuracy and speed, a piece of thick paper, or card, is prepared with dots marked off at the intervals required, usually about $\frac{1}{4}$ in., for two or more rows [226]B.

These rows are pricked through with a stiletto so that the point of the pencil may be inserted in each hole. The card is moved along until all the dots along the complete row are marked. Then subsequent rows are marked in the same way for the full depth.

Second Method. The transfers may be bought with dots various

distances apart and should be chosen to suit the smocking being worked. Whatever the distance between the dots, the amount of material gathered should be twice to four times the width wanted in the finished article.

For either method of marking, the material must be stretched firmly on a board, with drawing pins [226]A, and marked on the wrong side. It is important to get the first row of dots level with the straight weave of the material, and it will help if a thread is withdrawn to indicate this position; the following rows should then come right automatically. If the thread will not draw, N, it is better to mark the first row by hand, using a ruler or tape measure, to get it absolutely accurate.

To Gather. Take a long thread and fasten it securely with a back stitch to the right of the first row of dots, then pick up a small piece of material under each dot. All the threads are inserted in the same way with the stitching directly under those of the first row [226]C, so that when the threads are drawn up, the material falls into regular pleats or flutes. When all the tacking has been done draw up the threads and twist the ends round pins without breaking them off; allow one pin for two rows of gathering [226]D. The material is now ready for smocking.

SMOCKING STITCHES

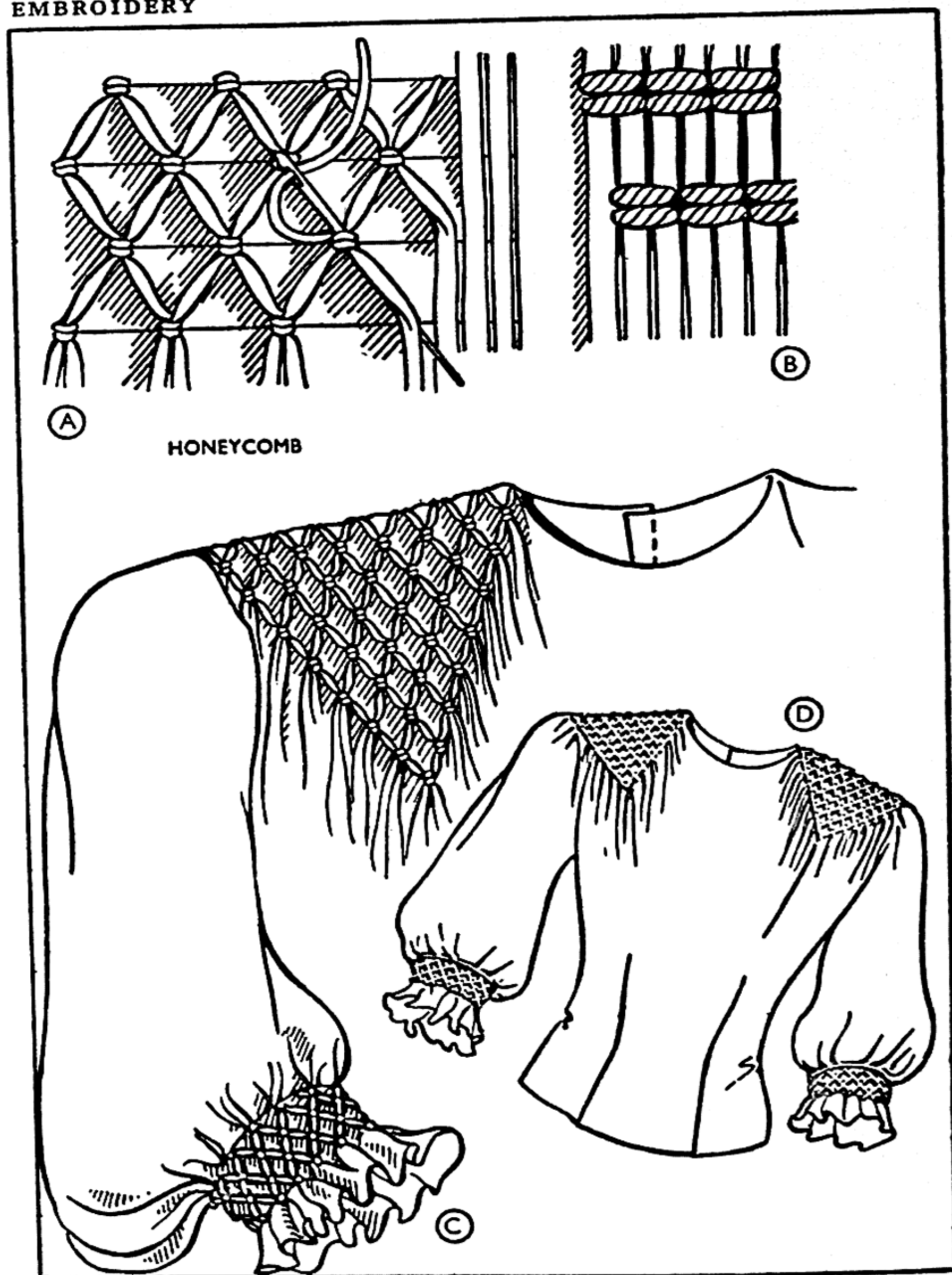
The gathering threads should be drawn tightly for some stitches, but must be loose for others; in this case the pleats are made a little narrower than the intended width of the smocking. Honeycombing will expand considerably when finished, and the gathering thread is pulled tightly for working.

All tacking threads are removed after the embroidery is finished.

Stem stitch is the basis of most smocking stitches. Other stitches such as feather and herringbone are often used, but they are inclined to mask the pleated background which is one of the chief attractions of smocking, that is why honeycombing is the most popular stitch, for it leaves the background entirely open. When working the stitches use the gathering threads as a guide for straight and even stitching; in a checked material this is easy as the pattern can be used as the guide. Many patterns may be built up with the use and combination of one or two stitches. All except feather stitch and some honeycomb stitches are worked from left to right.

Honeycomb. A series of diamond-shaped hollows caught together at the corners. Most of this stitch is on the back of the material, with only the back stitches forming dots on the right side.

To work, bring the thread through to front in the top left-hand corner and at the left of the first pleat, on the gathering thread. Catch the next pleat to the first one with two back stitches, inserting the needle



[227] Honeycomb smocking. A. Being worked and opened out to show the finished design. B. An enlargement of the stitching. A blouse with honeycomb smocking at the wrist and shoulders is shown in C. and D.

from right to left, then take the needle down the second pleat, bringing it out on the second line of gathers [227]A. Work a similar stitch over the second and third pleats, catching the two together. Insert the needle in the third pleat, bringing it out through the same pleat, on the first gathering thread. Proceed to the end of the row, working alternately on the two gathering threads, and taking two pleats together in every pair of stitches.

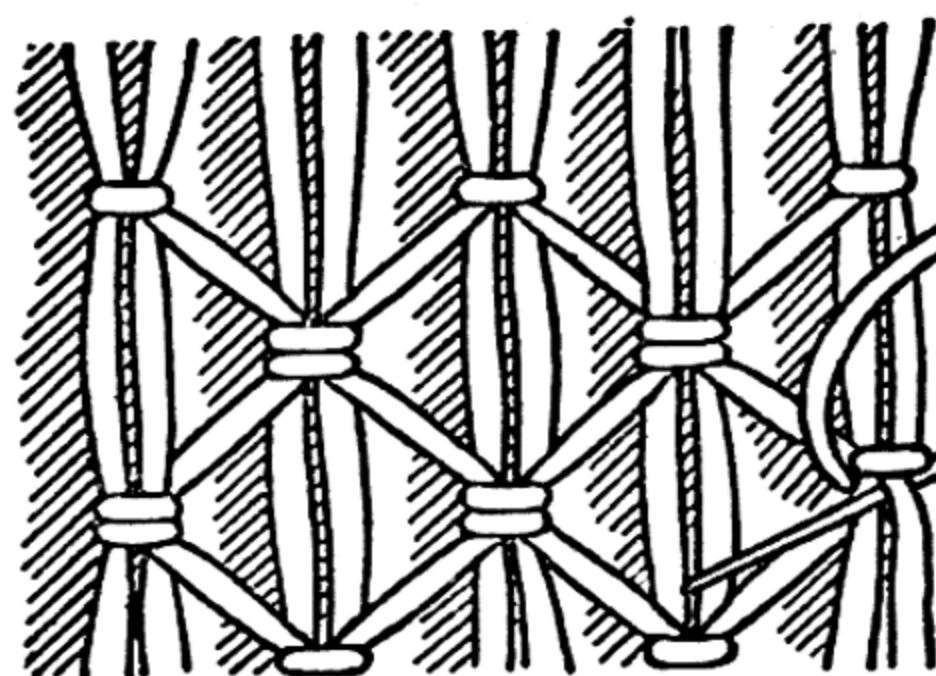
Work the succeeding pairs of lines in a similar way, until all the smocking is completed. It is permissible to turn the work upside down when working the alternate rows. [227]A shows how the stitch looks when opened out and B is an enlargement of the actual working.

Honeycombing may be combined with other stitches, and may be made into patterns of diamonds, scallops or squares; [227]C and D illustrate a blouse which has honeycomb smocking worked on the shoulders and round the wrists.

Surface Honeycomb. A variation of ordinary honeycomb, most of the stitch is on the right side of the material, and two new pleats are taken up each time. The stitch is worked from left to right, starting as for the honeycomb already described. Pick up the first pleat, bringing the thread through from the back; take the needle through the second pleat from right to left, letting the point emerge between the two, as [228]B. Now take the thread, on the surface, down to the second row of gathers and over two pleats. Pick up the third and fourth pleats from right to left, with a thread over the two pleats. The point of the needle is above the stitch just made, and in between the two pleats; ready to work on the first row of gathers again. Continue in this way until the end of the row is reached, each stitch advancing over two pleats each time. Subsequent rows are worked with the top stitches over the same pleats as the bottom stitches of the previous row [228]A.

Vandyke Stitch. This stitch is a variation of honeycomb and may be worked taking up only one pleat each time instead of two or it may have the connecting thread twisted instead of being taken straight over the pleats. It is worked from right to left. Start with a back stitch over the first and second pleats on the right-hand side, bringing the needle out at the beginning, take the needle to the next row of gathering threads and make a back stitch, picking up the second and third pleats. Return to the first row and pick up the third and fourth pleats with a back stitch [228]C. Continue like this until the row is complete. Several different patterns can be made by variations of vandyke stitch, D.

Diamond Pattern. An elaboration of vandyke stitch. It is better to sew the pleats firmly with rows of outline and cable stitches, before starting the diamond pattern. A more solid result, with more variety, is achieved with this stitch.

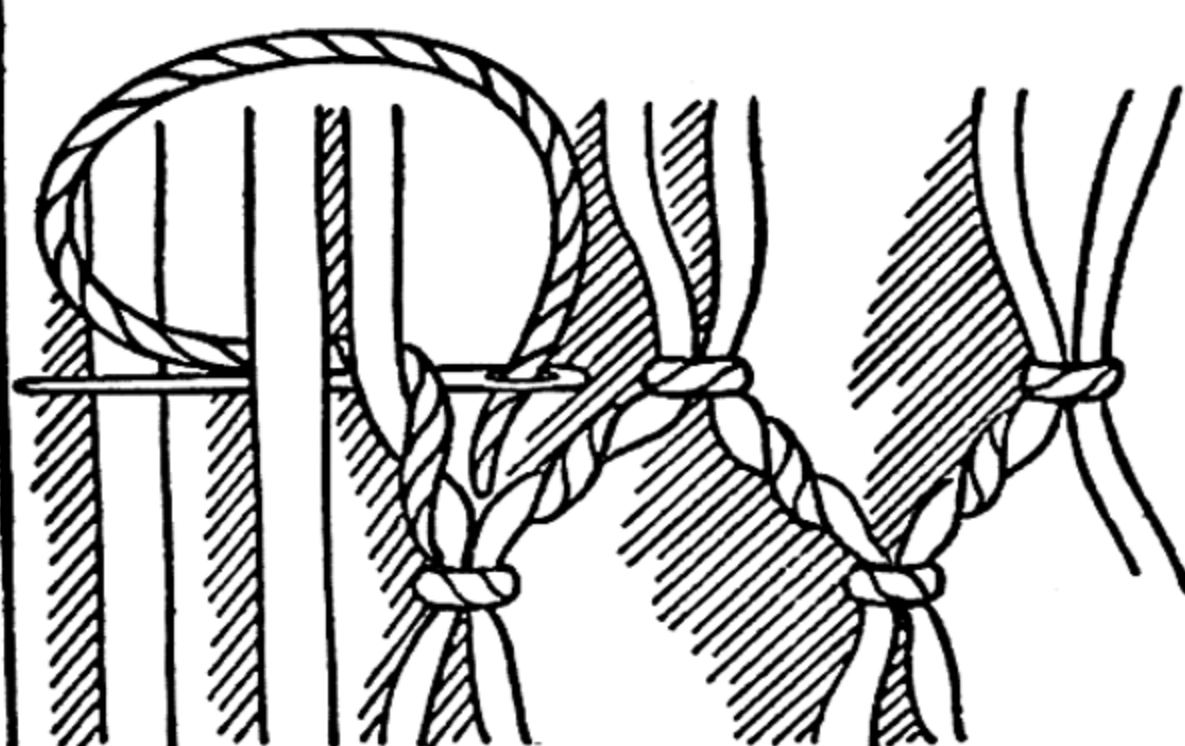


(A)

SURFACE HONEYCOMB



(B)



(C)

VANDYKE STITCH



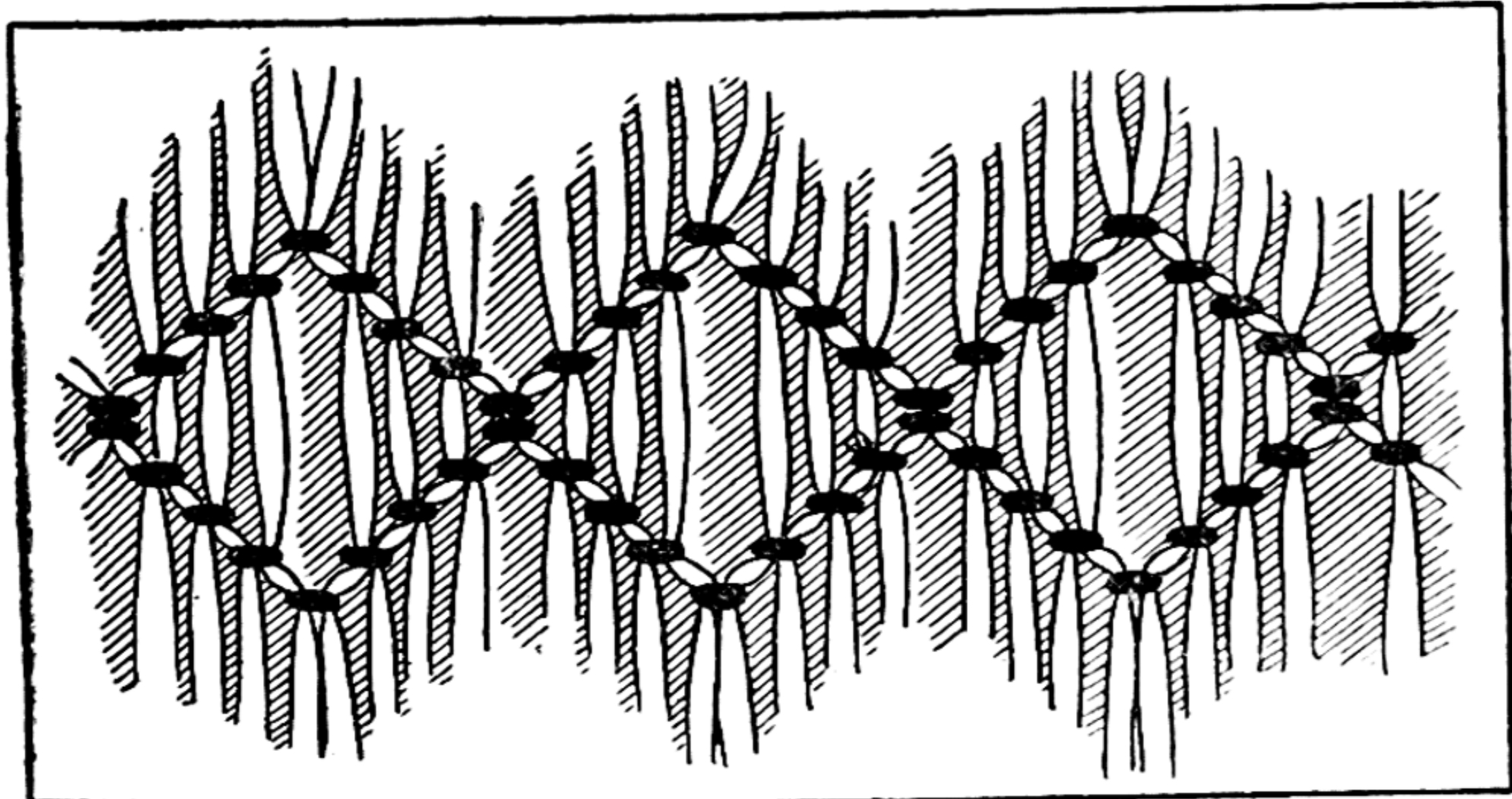
(D)



DIAMOND PATTERN

(E)

[228] *A. Surface honeycomb. B. shows the working details. Vandyke stitch, C., is a variety of surface honeycomb and can be used effectively in alternate rows, D. Diamond pattern, E., gives a more solid result.*



[229] *A complete diamond pattern. The pleats must first be counted to calculate the position of the diamonds, to prevent a lopsided design.*

The lines of gathers act as a guide and should be $\frac{1}{4}$ in. apart.

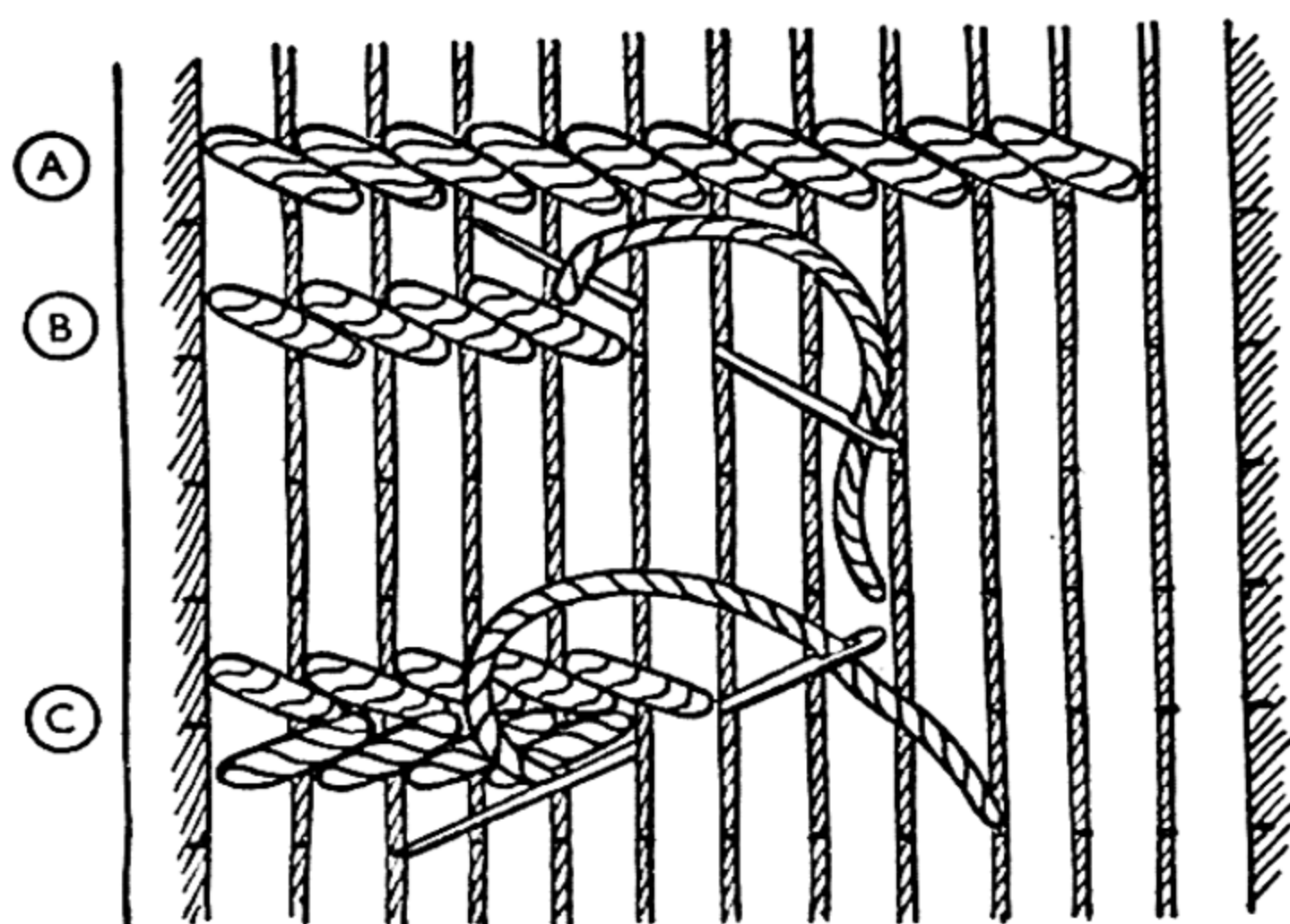
To work, start on the first pleat, just below the line of outline or cable stitch. Bring the thread to the front and make a single stitch tying the first and second, second and third, third and fourth, and fourth and fifth pleats into pairs; each stitch is lower than the previous one with the fifth stitch on the next gathering thread, and the others spaced evenly between. For the first four stitches the needle emerges below the thread, but for the fifth it is above. Work stitches upwards in the reverse way over each of the next four pleats with a fifth stitch on the first gathering below the outline stitch.

Continue in this manner, working upwards and downwards, to the end of the row, and fasten off [228]E.

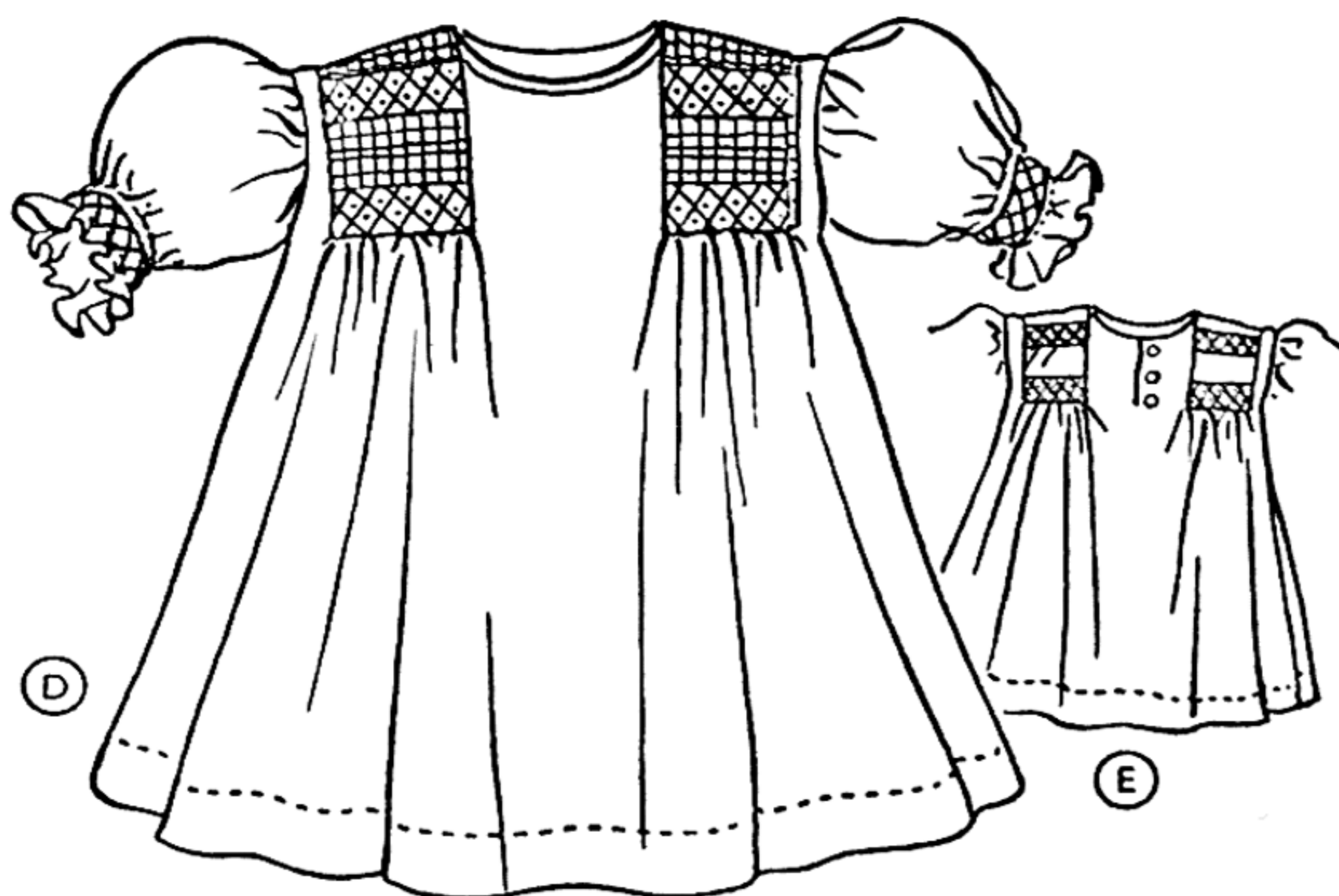
Start the second row on the third gathering thread down, taking the stitches upwards towards the second thread, which is already worked upon. Here a second stitch is made, meeting the bottom stitch of the first row of stitchery. These two stitches together form the point of the diamond [229]. Continue downwards again, back to the third gathering thread, and so to the end of the line.

It is important when working diamond pattern that the pleats are counted first, so that the position of the diamonds can be calculated and so prevent the complete design being lopsided when finished.

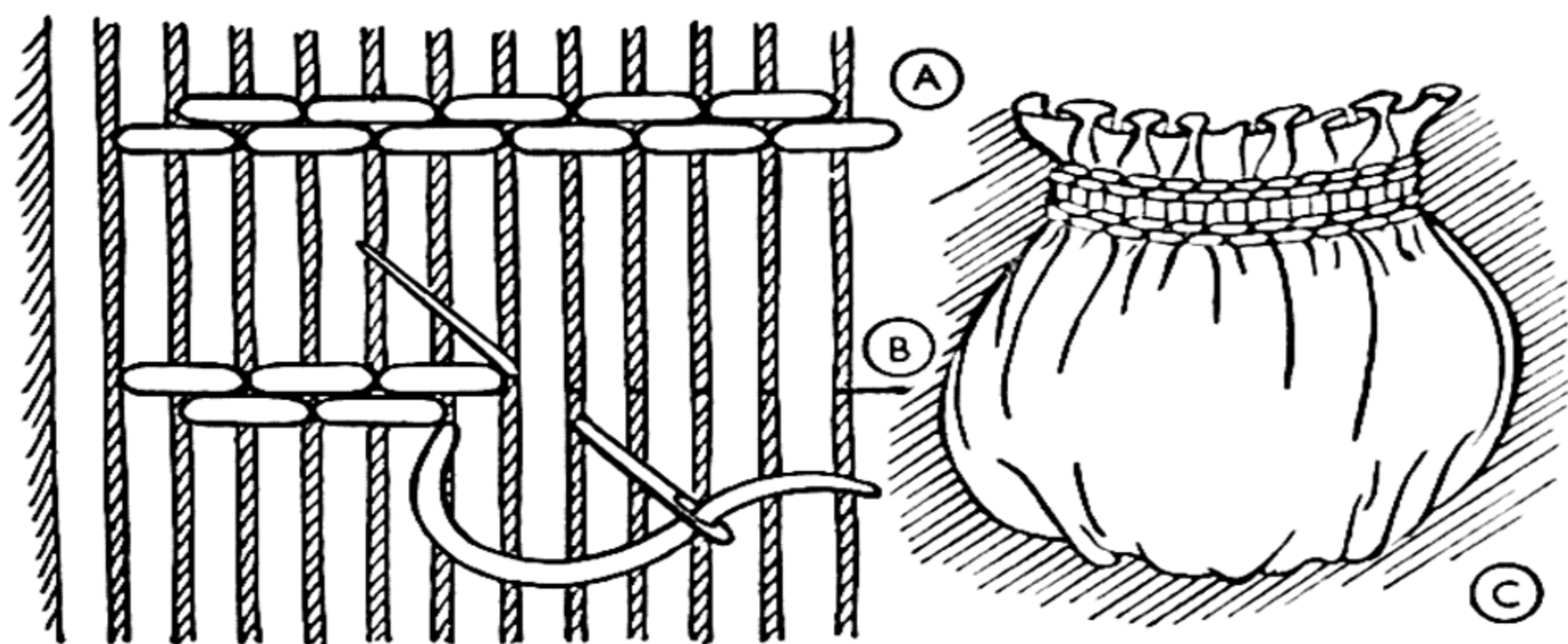
Outline or Stem Stitch. This may be worked in single rows, or with two or three together, making narrow decorative bands. It is



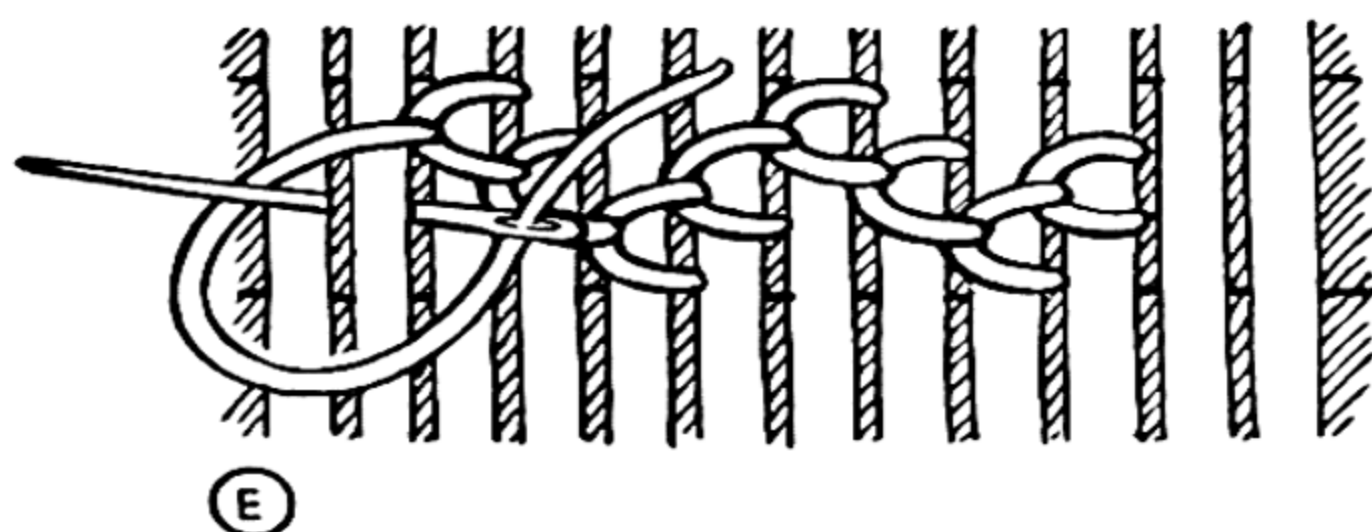
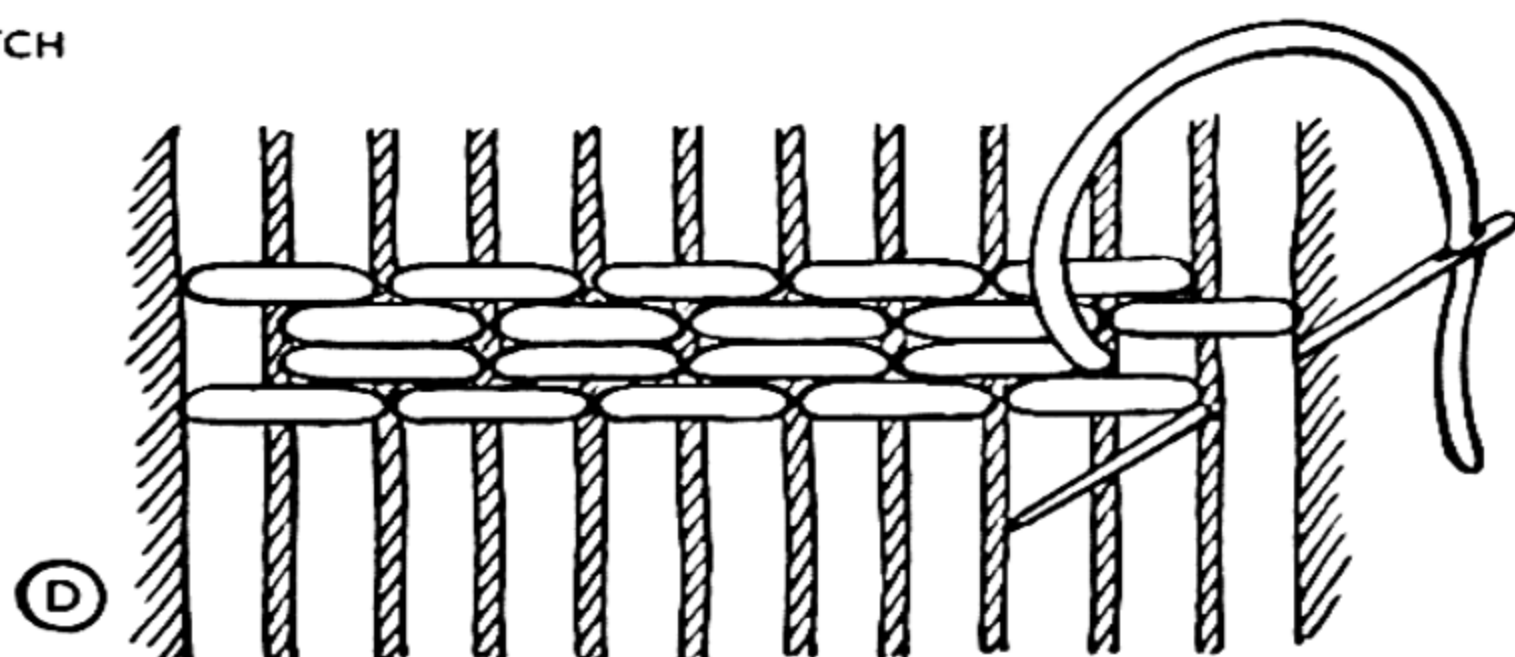
OUTLINE OR STEM STITCH



[230] *A. and B. Outline or stem stitch, worked as B., or C. to make a double outline giving a chain effect. A child's dress smocked on the shoulders and cuffs in stem stitch and honeycomb, D. and E.*



CABLE STITCH



FEATHER STITCH

[231] Cable stitch A. is worked in a double row, B. In double cable stitch the threads are reversed in alternate rows, D. This stitch is suitable for small borders, C. Double feather stitch, E.

a useful stitch to place with others of the more elastic type, as it is almost non-stretching [230]A.

To work, start from the left-hand side and take up one pleat for each stitch. For one outline only, keep the thread under the needle [230]B. When there are two rows together, the second row may be worked with the thread above the needle, c. The two rows combined give the effect of chain stitch. All the rows, whether combined or not, may be worked in exactly the same way, if wished. The child's frock in [230]D and E is a charming example with smocking on the shoulders and round the sleeves. A decorative band of several stitches could be worked for this.

Cable Stitch. Rather like outline stitch, it may be worked singly or in double rows [231]A. In this case the thread is taken alternately above and below the needle. Pick up one pleat at a time, B.

Double Cable Stitch. One row is worked as single cable above the gathering thread, and a second row is then made below the tacking but the thread is reversed in the second row, so that where it was above the needle in the first row, it is below in the second [231]D.

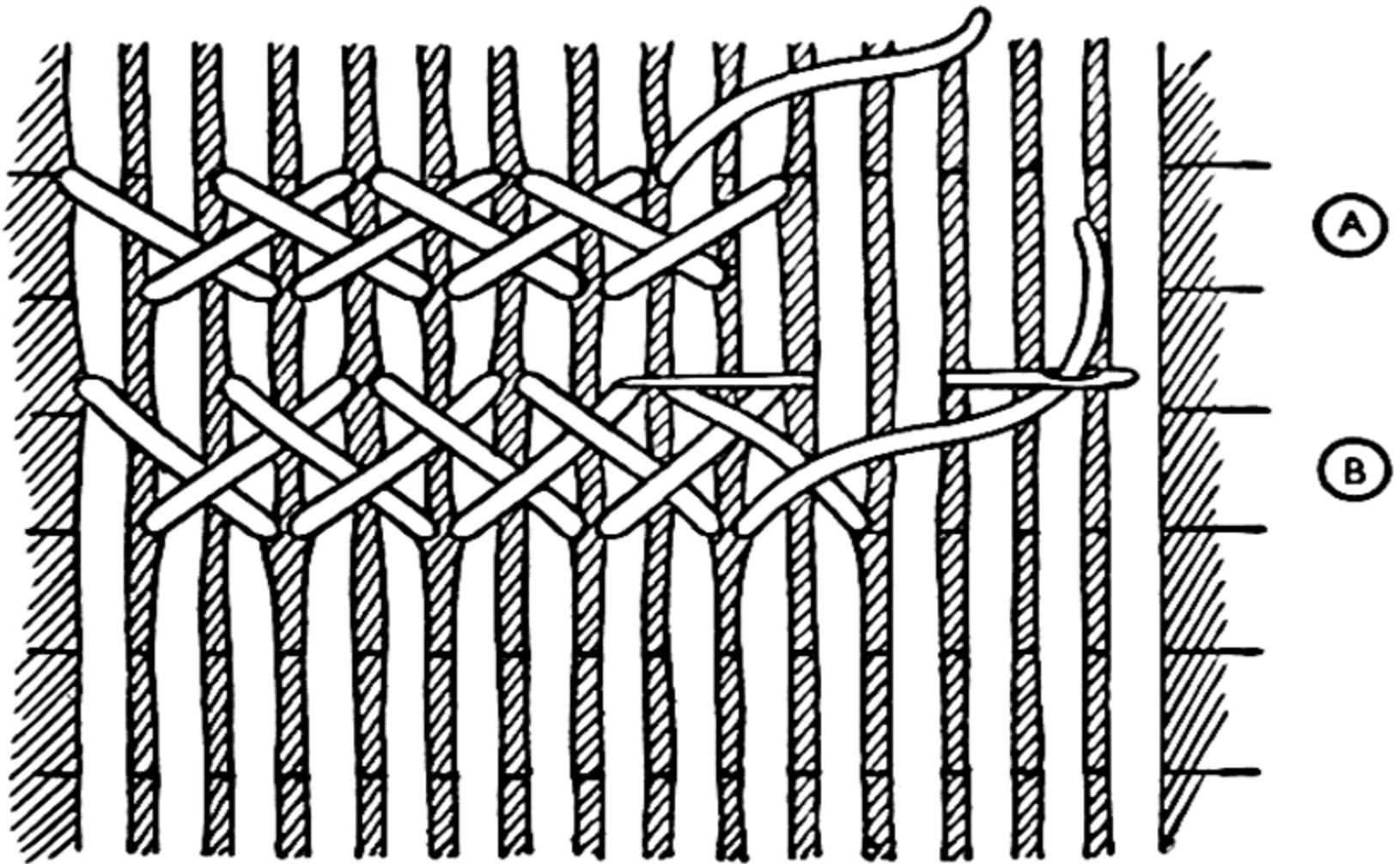
Rows of single stitch, all worked in the same way, may be used if preferred, and give a brick-like effect. This stitch is ideal for very narrow borders of smocking which are suitable for small areas such as the pocket, C.

Feather Stitch. Worked from right to left by taking up one pleat for each stitch, it is the same as for ordinary feather stitch in embroidery. It may be worked straight, in wavy lines, or zigzag; single, double, or treble feather can be used. In zigzag feather stitch, three to five stitches are placed to one side of the gathering thread, and the same number the other side; [231]E shows the working of double feather. Used sparingly in conjunction with other smocking stitches, feather stitch is very attractive.

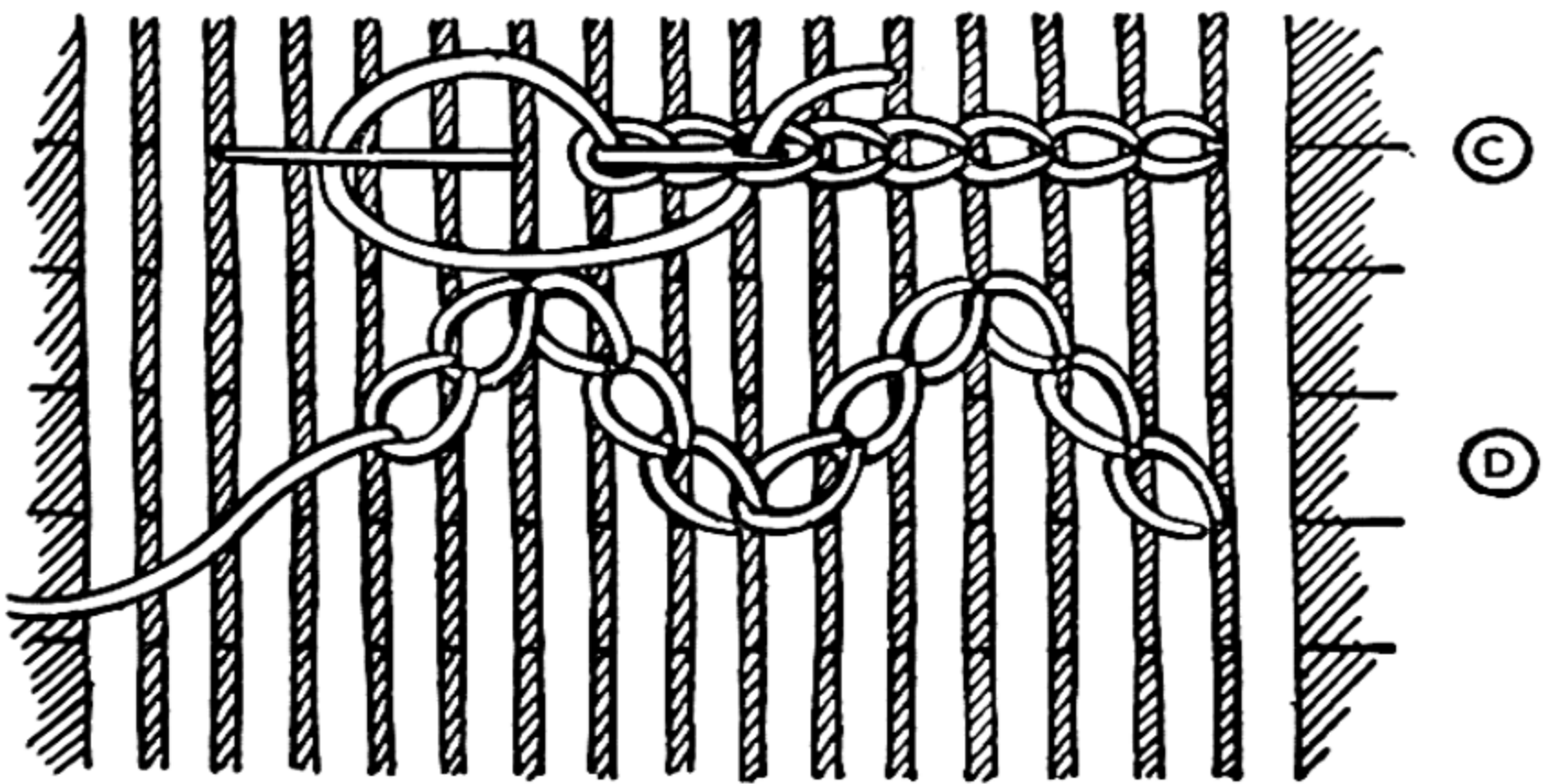
Herringbone Stitch. Work as for ordinary herringbone, starting on a line of gathering threads with the first pleat in the top left-hand corner. The gathering threads should be about $\frac{1}{4}$ in. apart, downwards, for each row of stitching. Bring the thread from the first line of gathers, across to the second line, and through the third and second pleats from right to left; take it up to the first line of gathers again and through the fourth and third pleats from right to left [232]A and B, then back again to the second line, and so to the end of the row.

Chain Stitch. This is worked in the same way as chain stitch in embroidery, taking up one pleat for every stitch. It may be done in straight lines [232]C, curves, or zigzags, D, and in single rows to make solid bands.

The stitches already described are those chiefly employed in

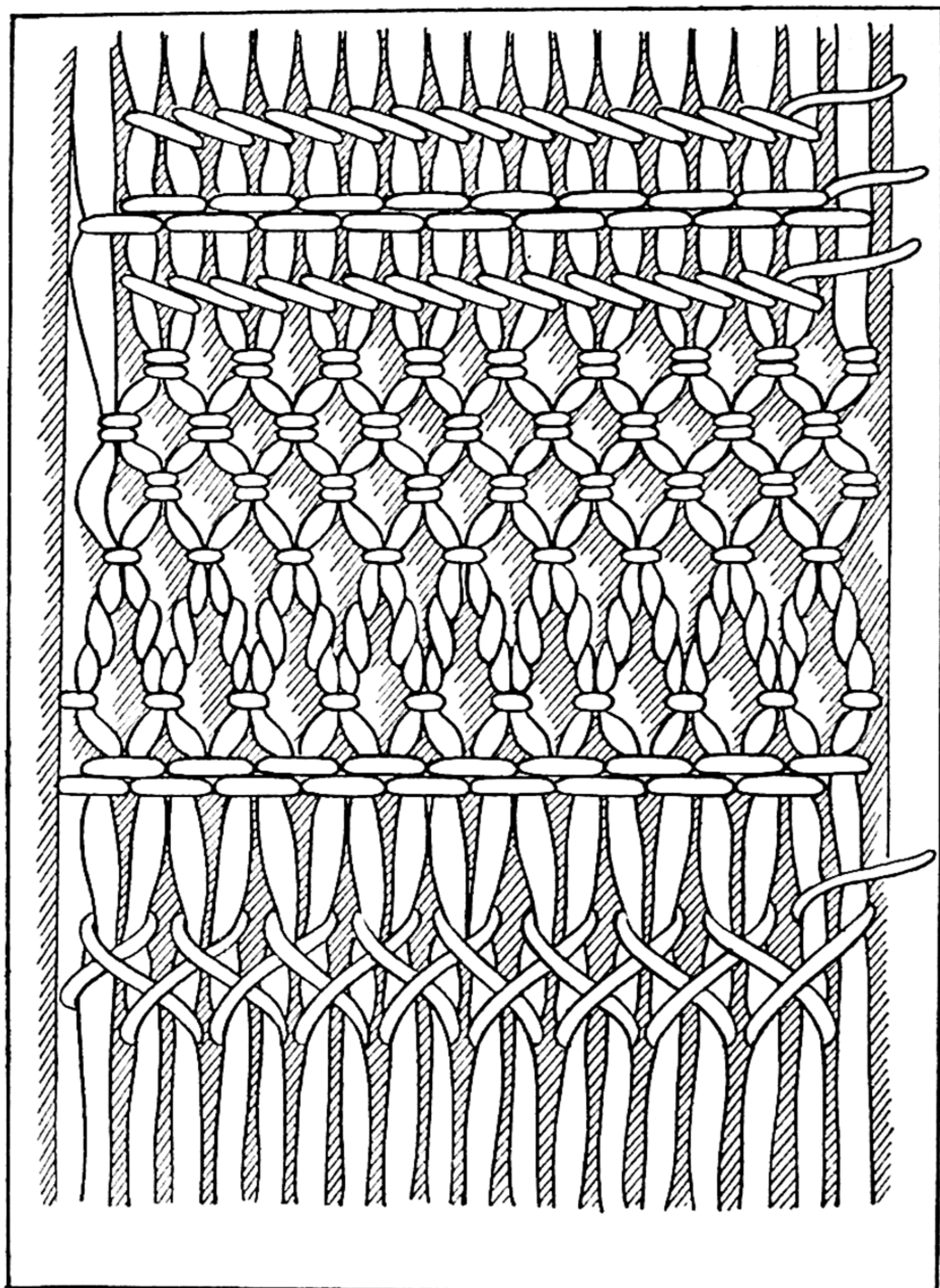


HERRINGBONE



CHAIN STITCH

[232] *A. and B. Herringbone stitch. The gathering threads should be equal distances apart for each row of stitching. Chain stitch with one pleat for every stitch may be in straight lines or zigzags, C. and D.*



[233] *A combination of smocking stitches. At the top there is a line of single cable between two rows of stem stitch. Then two rows of honeycomb and a single row of surface honeycomb. Another row of cable and herringbone.*

smocking, and with them many interesting patterns may be built up. A combination of stitches with a mixture of straight lines and wavy patterns to make an interesting design is shown in [233].

Starting at the top there is a line of single cable between two rows of stem stitch. Then two rows of honeycomb, followed by a single row of surface honeycomb. Another row of cable and finally herringbone.

A specimen of smocking, similar to this, is shown in the photograph opposite page 353.

The interest in texture is one of the chief aims of smocking; embroidery worked in self-coloured thread and using several different stitches is to be recommended. Sometimes one stitch only may be used, with alternate contrasting colours, such as honeycomb in pink and navy spots, but too much colour with too many stitches gives a muddled and unpleasant effect.

Simple geometric patterns are the best and any attempt at introducing floral or natural forms must be avoided. Checked and striped gingham are most attractive when smocked, but the stitches must be kept simple and the colours few, to tone with the fabric.

It is often an advantage to confine the springy stitches between rows of stem or cable, otherwise, if the band of stitching is wide, it may be bulky and awkward.

Honeycomb smocking gives the greatest elasticity.

A method of decoration suitable for use on garments, rather akin to smocking, might be mentioned here. Instead of gathering the material, it is pleated into tiny flat pleats, and stitches, similar to those used in smocking, are worked over the pleats, keeping them in place. No preliminary gathering is necessary, but the pleats must be carefully tacked and pressed to be equal in width and regular.

Needle Crafts

THIS heading covers those crafts which are worked with the aid of a needle, other than an ordinary sewing needle. Tatting has been included as it is lacy in effect, although it is actually worked with a shuttle; many very attractive edgings as well as all-over patterns can be made by this method.

Knitting is well known in these modern times as a way of making garments and therefore needs little explaining. The principles of knitting have been dealt with in detail in this chapter and there are also instructions for making some simple garments. Knitted lace, a form of knitting not so popular but still interesting, is also included.

The crochet chapter deals with the making of lace edging and motifs for all-over designs, rather than garments, which are inclined to be heavy and ugly when made by this method.

KNITTING

KNITTING is the name given to fabric comprising of loops and stitches which are formed by the use of two or more needles.

This section has been planned to be a guidance to the beginner as well as giving instructions for garments that the more experienced knitter will want to make. The principles of knitting are described in detail from casting on to casting off. Instructions for working some of the better-known decorative stitches have been included and the expert reader will be able to adapt these to the garment patterns also shown.

Knitted lace edgings are included for those who like the finer type of work.

The beginner is advised to start by making something very simple until she has learnt to handle the needles with ease. The very simple scarf described on page 392 is an ideal "practice" specimen.

In the knitting of woollen garments, great care should be given to the choice of knitting needles, and to the ply of the wool. The finished knitted fabric should be light and soft, this can only be obtained by the use of the right needles with a suitable choice of wool.

PRINCIPLES OF KNITTING

Before starting to knit a finished garment it is essential that the worker should be conversant with the main principles of knitting. The detailed instructions and clear diagrams will be a great help to the beginner.

Needles. The following table shows the different plys and the needles most generally used with them:—

| | | |
|------------------|-----------------|----------------|
| 2-ply wool | 3-ply wool | 4-ply wool |
| needles 12 to 14 | needles 8 to 10 | needles 7 to 9 |

It is always advisable to have a needle gauge, so the needles can be checked for size to avoid mistakes. Some needles do not have the sizes marked on them, so when the ticket is removed there is no check.

A needle gauge is a gadget which has different-sized holes and notches through which the needle is slipped to judge the size.

Winding Wool. Wind wool loosely round the fingers; if it is wound into a tight ball it will lose some of the texture.

Joining the Wool. The joining of wool is important. The old and the new wool should be firmly and neatly joined so that there is no chance of the ends becoming loose or slipping out.

Never join wool in the middle of a row, as it will cause an ugly bump in the finished fabric.

First Method. Knit into the first three stitches at the beginning of a row, using the new and the old wool together and leaving an end of each about 3 ins. long. The last three stitches of the next row will be double.

When the knitting is completed, take a wool needle, thread each end of wool separately into it, and darn through a few stitches at the side of work.

Second Method. Thread the new wool into a darning needle and darn it into the old wool for about 2 ins., beginning from the free end. The frayed ends can then be cut off. This is a good method as it makes a very neat join, but it is only suitable for a fairly thick and well-twisted wool.

Third Method. This is a little more troublesome, but if well done it makes an almost invisible join. Take both ends of wool and open out the strands for about 2½ ins. Put a drop of water into the palm of the left hand, lay the opened-out ends in this one at a time and press down to make the wool quite moist.

Overlap the frayed ends in the palm of the left hand and with the right hand roll the ends backwards and forwards till they become thoroughly intermixed. When dry this will be found to be strong and neat, and when knitted it is invisible.

Abbreviations. The following abbreviations are those in general use. If, in any pattern, an abbreviation occurs which is applicable to that pattern only, details are given with the instructions.

* In knitting, this sign indicates a repetition. Thus the words printed after an * or between two *s have to be repeated as instructed. For example, * k1, p1. Repeat from * three times means k1, p1, k1, p1, k1, p1 after the first k1, p1. Four times in all.

() When a phrase occurs in () it is repeated the number of times stated; for instance (w.fd., k2 tog., k twice into next st.) three times, means w.fd., k2 tog., k twice into next st., w.fd., k2 tog., k twice into next st., w.fd., k2 tog., k twice into next st.

beg., beginning.

k, knit.

p, purl.

st., stitch.

sts., stitches.

sl., slip. Instead of knitting or purling the next stitch on the left-hand needle, transfer it to the right-hand needle without passing the wool over.

g.st., garter stitch.

st.st., stocking stitch.

inc., increase or increasing.

dec., decreasing or decrease.

p.w., purlwise. By inserting the point of the right-hand needle into the front of the stitch, as for a purl stitch.

k.w., knitwise. By inserting the point of right-hand needle into the front of the stitch and out at the back, as for a knit stitch.

p.s.s.o., pass slip stitch over. Slip one stitch on to the right-hand needle without knitting it. Knit the next stitch, then lift the slip stitch over the knitted stitch with the point of the left-hand needle.

m., make.

w.fd. or wl.fwd., wool forward.

w.r.n., wool round needle.

w.o.n., wool over needle.

w.b., wool back.

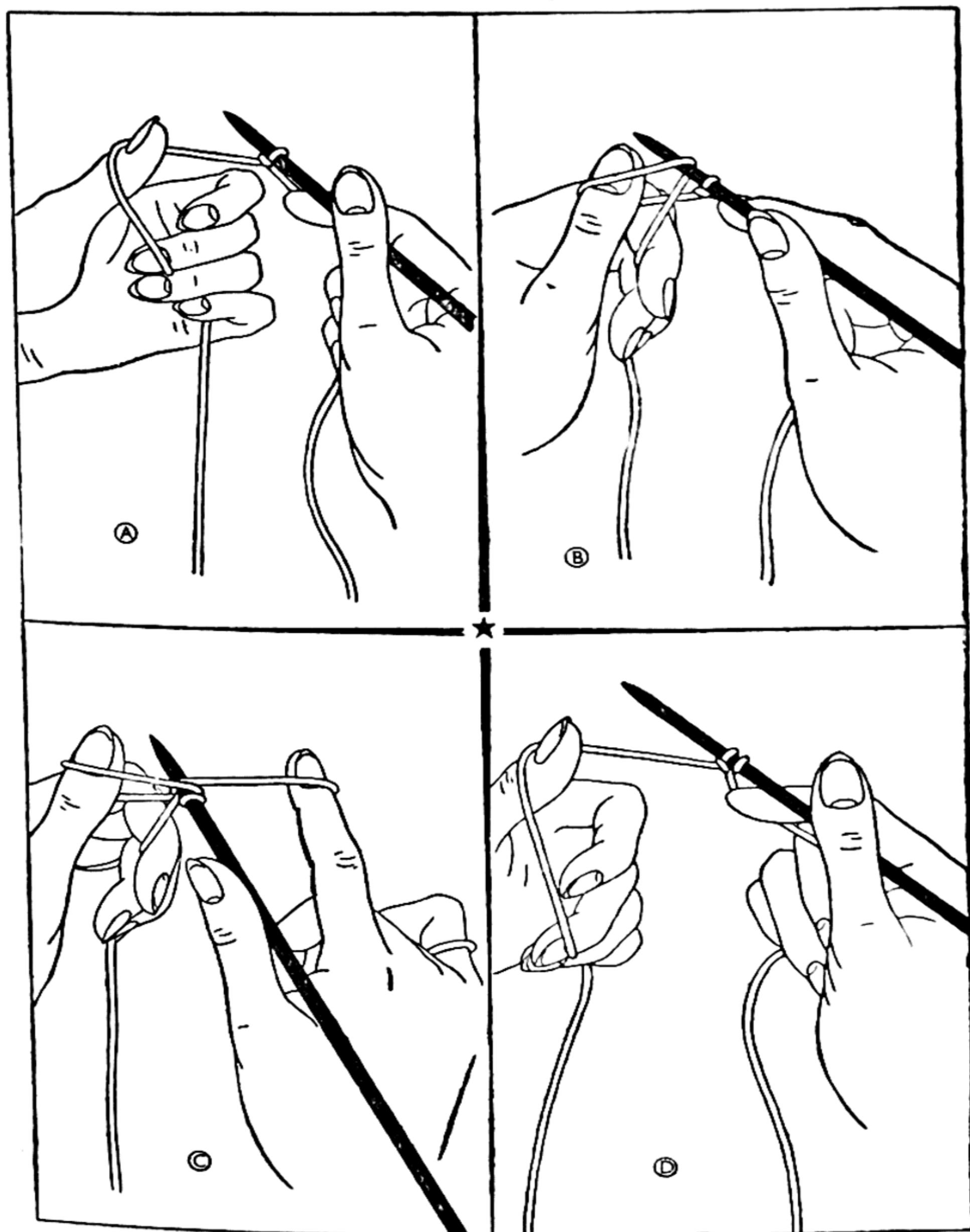
t.b.l., through back of loop or loops.

rep., repeat.

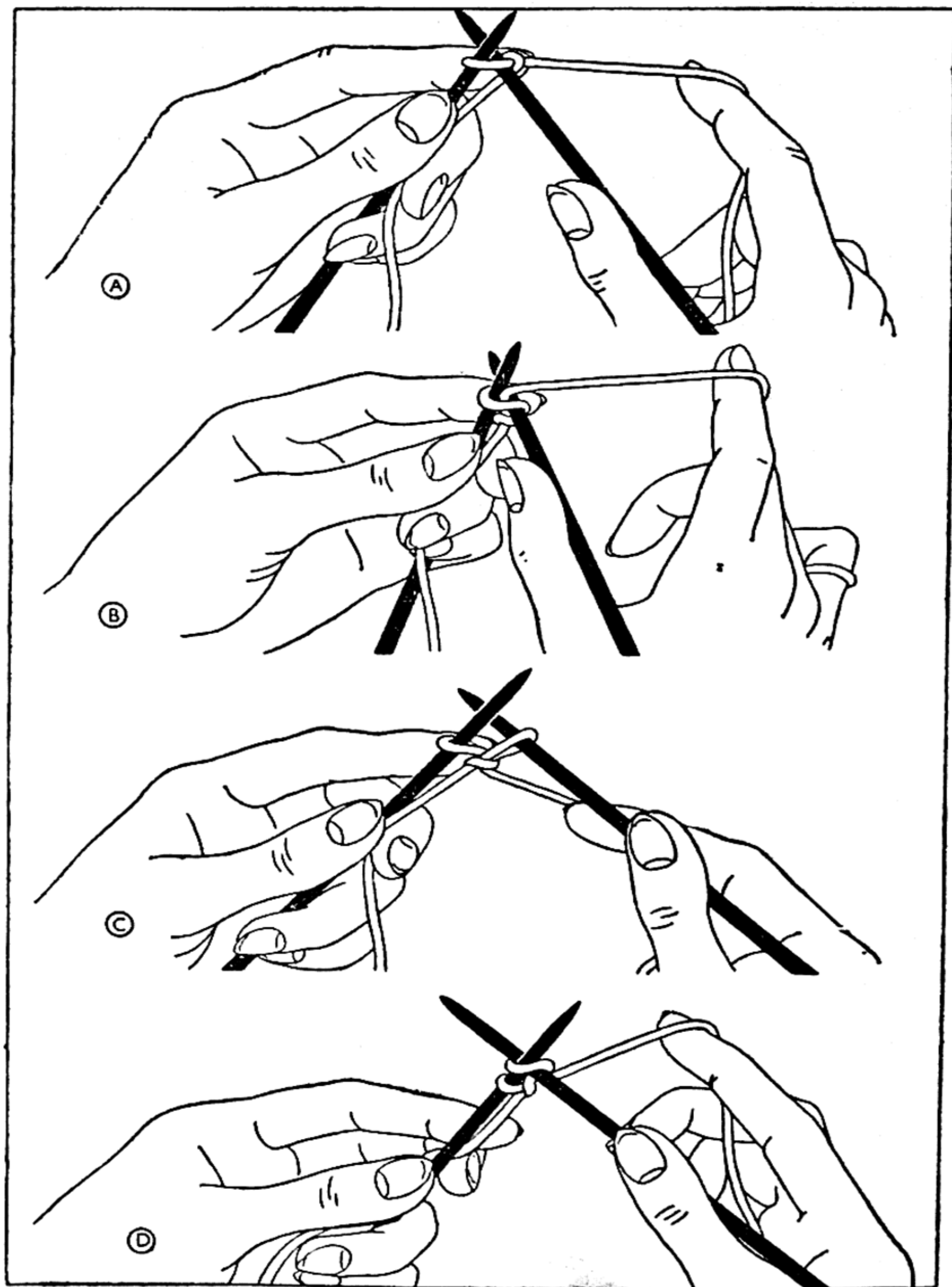
tog., together.

ins., inches.

patt., pattern.



[234] Casting-on thumb method. *A. Make slip loop on right-hand needle; pass loose end of wool round left thumb. B. Pass needle into wool round left thumb. C. Pass right-hand thread round needle. D. Tighten loop to fit.*



[235] *Two-needle casting-on. A. Left-hand needle over right in slip loop. B. Pass wool between needle points. C. Right-hand needle draws wool through, leaving loop on each needle. D. Slip right loop on to left needle.*

CASTING ON

Casting on is the method by which the first row of loops are formed on the needle, the foundation on which to work. There are four different methods of casting on.

Thumb Method. This is worked with the thumb of the left hand and one needle. For a specially elastic edge (as for the lower edge of a vest) use a needle one size larger than those used for knitting the garment.

First make a slip loop. Hold the end of the wool between the finger and the thumb of the left hand, leaving the cut end hanging, for about 30 ins. down the inside of hand. Place the slip loop on the needle held in the right hand. Now pass the loose end of wool round the thumb of the left hand, from behind, keeping the wool from the ball in the right hand [234]A. Pass the needle from below under the thread that is round the thumb, forming a loop round thumb and needle B. Pass the right-hand thread round the needle C and draw the loop thus made through. Tighten the loop to fit the needle D. The first row is knitted as given in the instructions being followed.

Two-Needle Method. Make a slip loop in the wool. Place both needles into the loop, the left-hand needle over the right, as shown in [235]A. *Pass the wool between the points of the two needles, see B, the right-hand needle now draws this loop of wool through, so there is a loop of wool on each needle C. Slip the loop on the right-hand needle on to the left. Pass the point of right-hand needle from left to right through loop just made D. Repeat from * until the number of stitches required are on the needle.

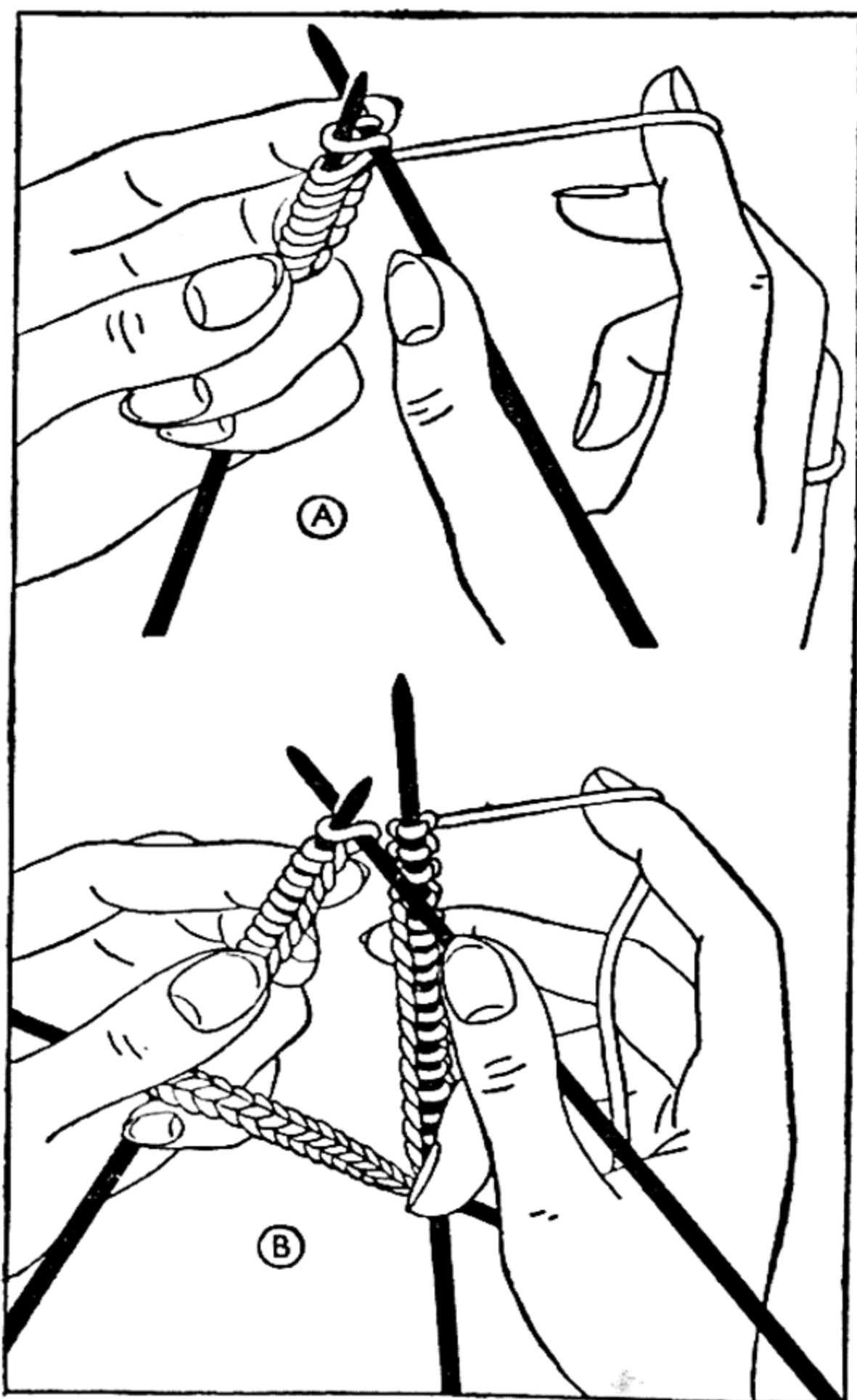
When this method is used, knit the first row into the backs of cast-on stitches, to avoid a loose edge. It is not advisable to use this method for children's garments, where any strain may break the cast-on stitch.

Corded Method. This method makes a strong edge for garments subjected to hard wear, such as men's pullovers, boys' jerseys and three-quarter-length socks. Make a slip loop in the wool, then proceed as for the two-needle method until there are two loops on the left-hand needle. Insert the point of the right-hand needle between the loops, pass the wool between the needles and pull it through to make a loop on the right-hand needle, slip this on to the left-hand needle and continue in this way, inserting the needle, between each stitch [236]A.

Four Needles. Cast on with the thumb method, making the number of stitches required on one needle. Then divide the stitches on to three needles as instructed; [236]B shows the position of the fourth needle ready to begin knitting the first round. It is advisable to use the wool double for casting on, then continue with single wool.

STITCHES

Knit or Plain Stitch. Cast on the number of stitches required and hold the needle with the stitches in the left hand. Pass the point of the right-hand needle into the front loop of first stitch on left-hand needle [237]A. Pass the wool between the points of the needle B and draw it through the loop C, thus making a new loop on the right-hand needle. Slip the stitch off the left-hand needle D, dropping it to form fabric. In plain knitting the wool is kept at the back of work.



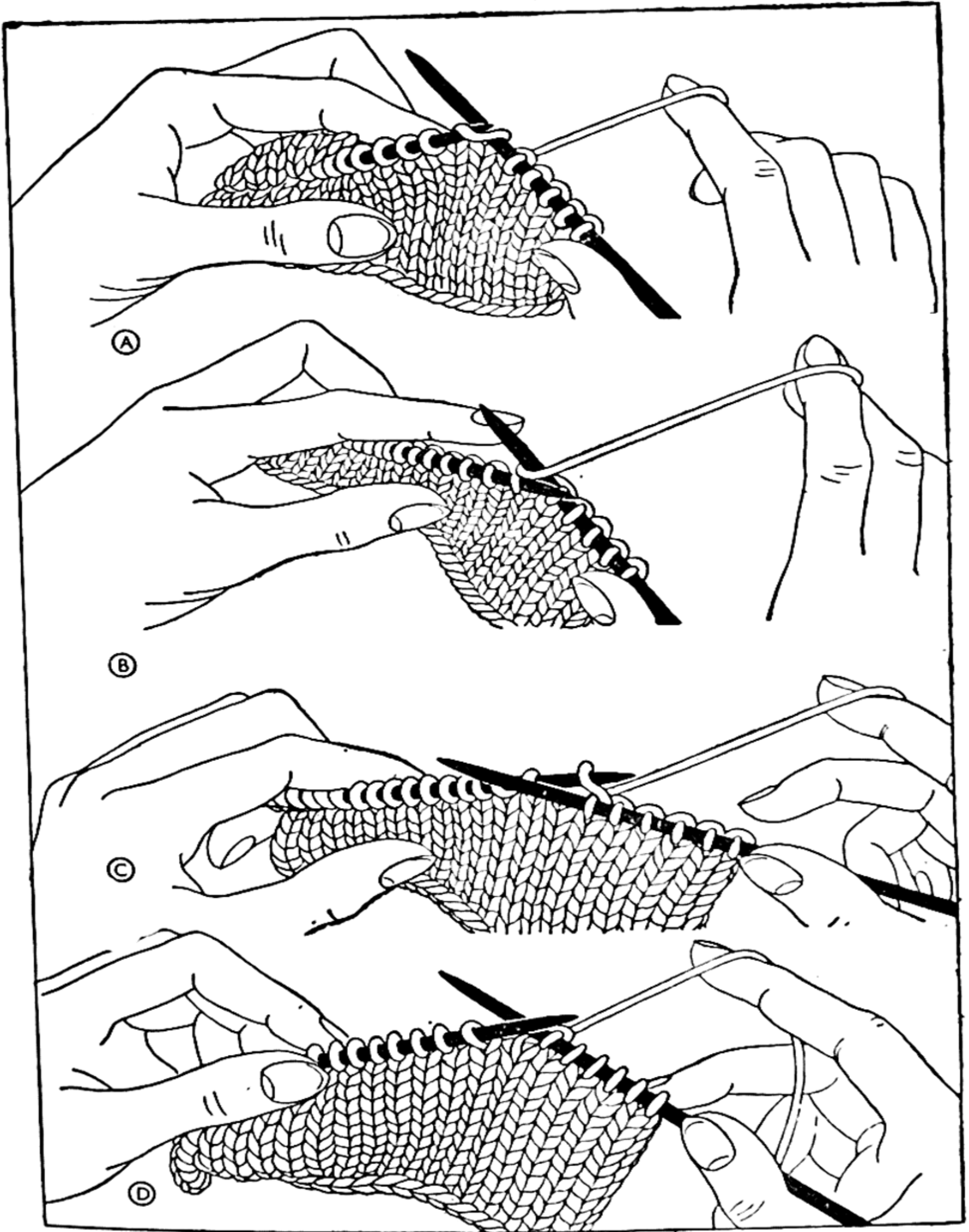
[236] A. Corded method of casting-on. B. Four-needle method.

Garther Stitch (a ribbed fabric). Every row is a knit row.

Purl Stitch. Cast on the number of stitches required. Hold the needle with the stitches in the left hand and wool to front of work. Pass the point of right-hand needle through the front loop in first stitch. The point of the needle passes from back to front, as [238]A. Place the wool round over the point of the right-hand needle, between the two needles B, draw the wool through the loop to make a new stitch. Slip the stitch off the needle.

Stocking Stitch (smooth fabric). One row knit and one row purl alternately.

Tension. This plays a very important part in the knitting of garments. The beginner is advised to cast on a few stitches with the wool



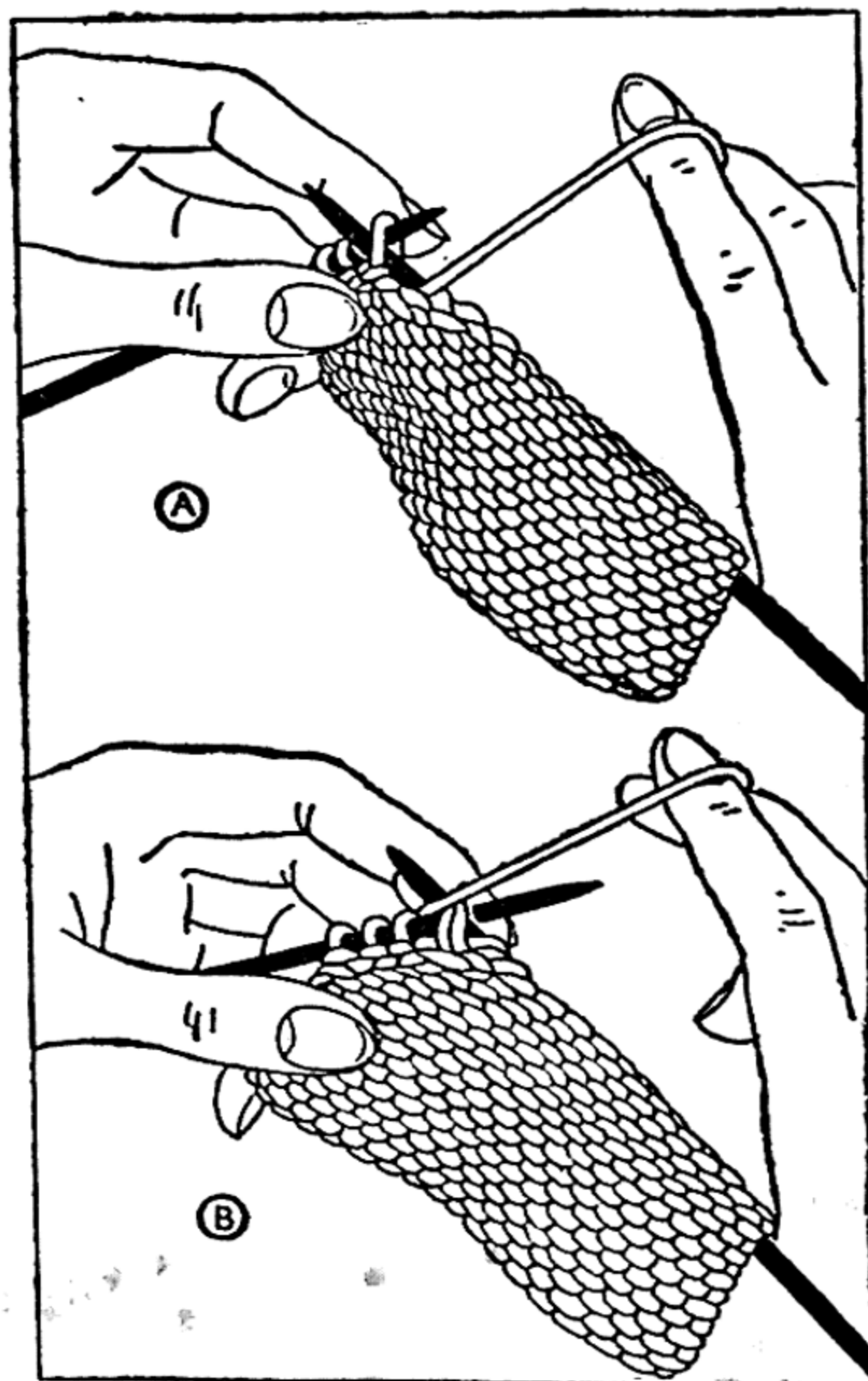
[237] *Knit or plain stitch. A. Pass point of right-hand needle into loop on left-hand needle. B. Pass wool between points of needle and draw through loop. C. Slip stitch off left-hand needle, dropping it to form fabric, D.*

NEEDLE CRAFTS

and needles to be used and try the tension before starting on the actual garment. Knit a small square of the pattern. If the tension is too tight, use a size larger needle, if too loose use smaller ones.

Checking the Tension. With the aid of pins and an inch tape measure about 2 ins. of the fabric, as [239]A.B, counting the rows between the pins. Average tensions of stocking stitch are as follows:—

| Wool | 2-ply | | | | 3-ply | | | | 4-ply | | | |
|-------------------|-------|----|----|----|-------|---|----|----|-------|---|----|----|
| Size of Needles | 9 | 10 | 11 | 12 | 8 | 9 | 10 | 11 | 7 | 8 | 9 | 10 |
| Stitches per inch | 7½ | 8 | 8½ | 9 | 6½ | 7 | 7½ | 8 | 5½ | 6 | 6½ | 7 |

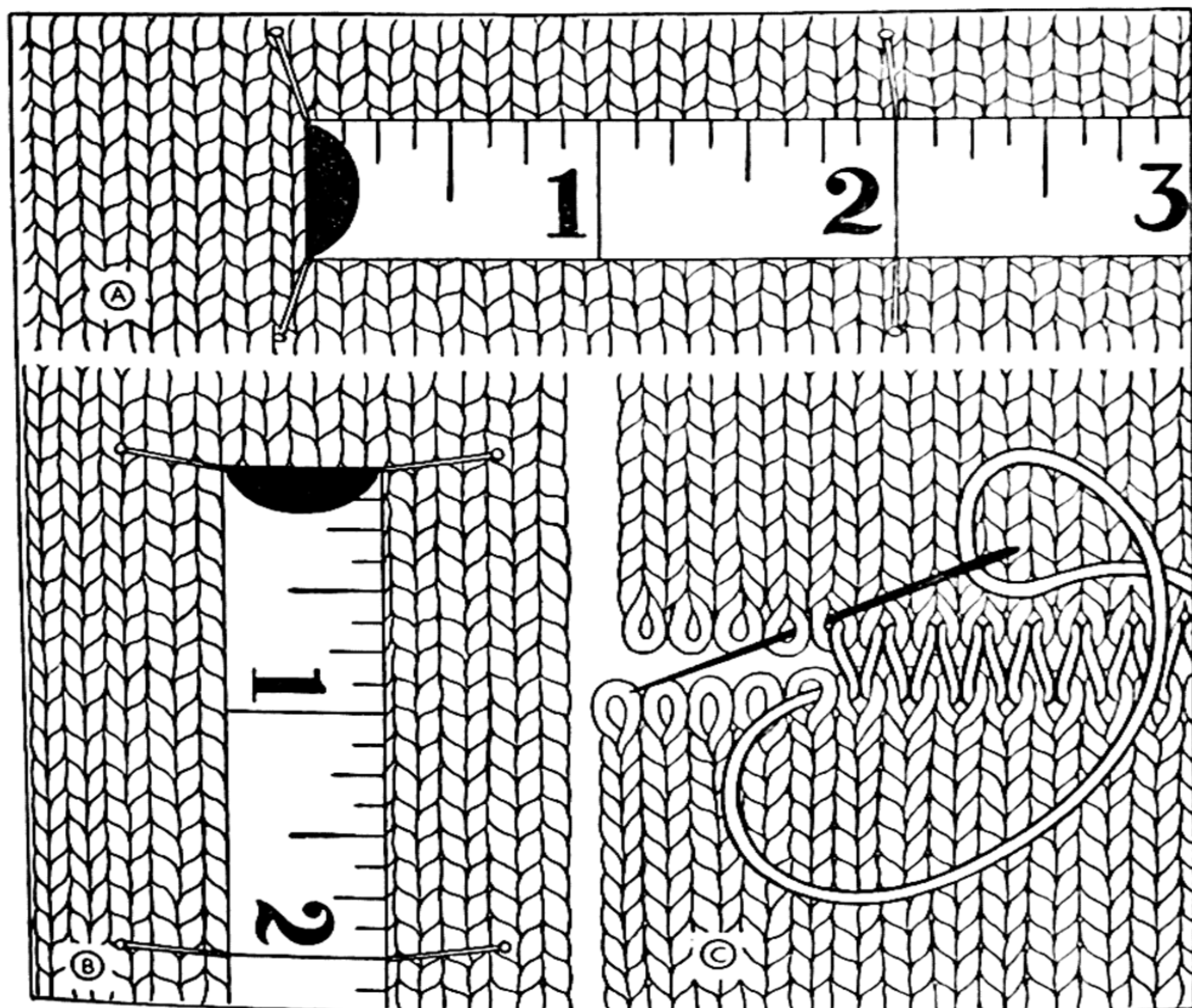


[238] *Purl stitch.* A. Wool in front of work, with needle passing from back to front. B. Place wool round over point of right-hand needle, between the two needles.

GRAFTING

This is a way of joining two pieces of knitting together so that it is flat and the join is invisible. There are two methods.

First Method. Divide the stitches equally between two needles and place them level with wrong sides facing. Using a wool needle threaded with a length of matching wool, slip the needle purlwise under the first stitch on the front needle and then knitwise through the first stitch on the back needle, leaving the stitches on the knitting needles. *Pass the wool knitwise through the first stitch on the front needle and slip it off. Then pass purlwise through the second stitch on the same needle and leave it on. The first stitch on the back needle is then slipped off purlwise and the second stitch is taken knitwise and left on



[239] A. Checking tension of stitches in width. B. Measuring number of rows to the inch. C. Joining two pieces of knitting by grafting.

the knitting needle. Repeat from * until all the stitches are joined.

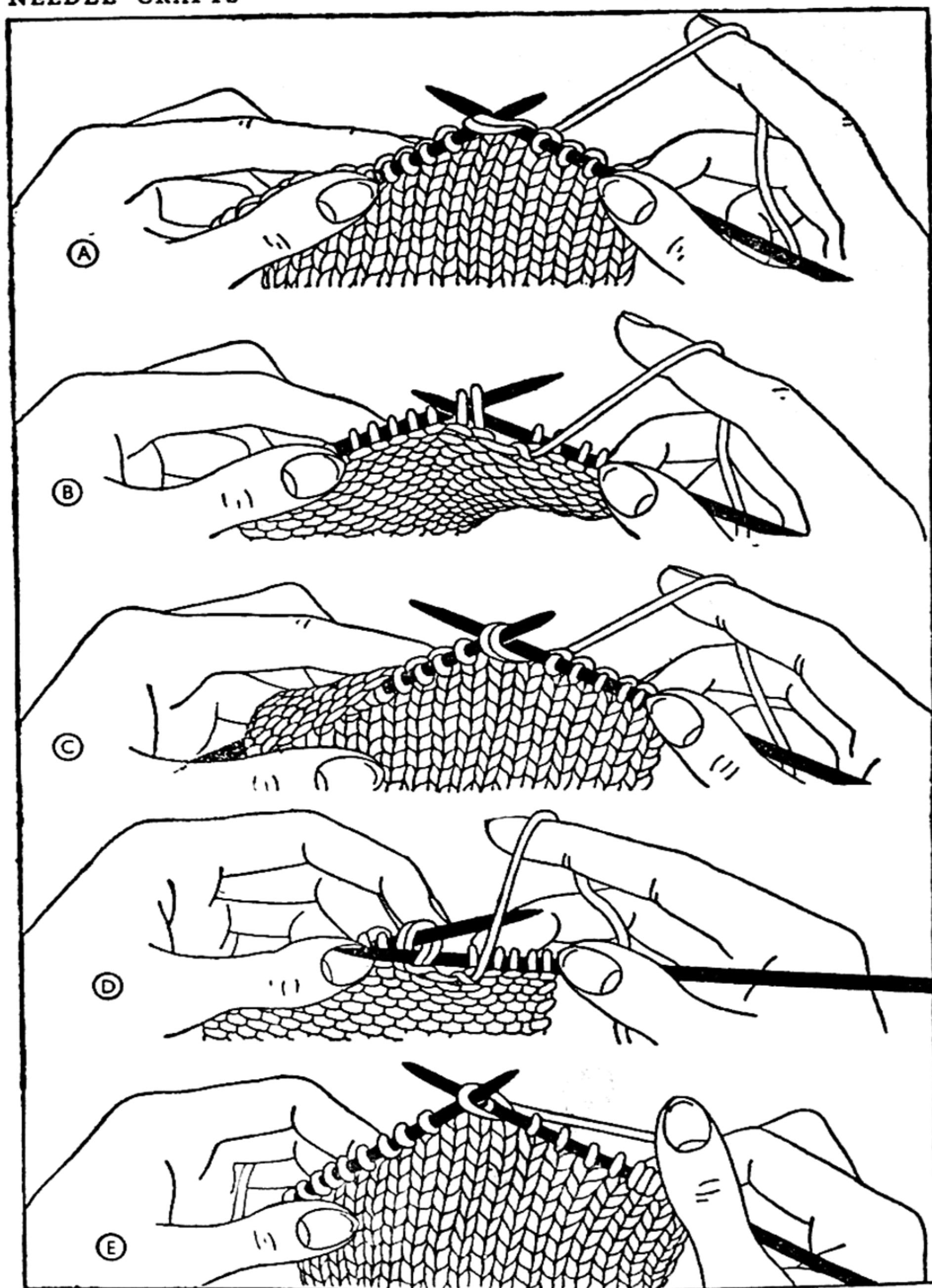
Second Method. In this method the stitches are slipped off the needles and the two edges are placed level on a flat surface. The work should be pressed to stop the stitches from running. The loops are then joined with a thread as for the first method [239]c.

DECREASING

Decreasings are made to reduce the number of stitches.

First Method. Knitting two together [240]A. Place the right-hand needle through the last 2 sts. on the left-hand needle. Loop the wool over and draw it through both stitches. The number of stitches is now reduced by one.

This method produces a slope from left to right, and the second method slopes right to left. When working two parallel lines of decreas-



[240] *Decreasing. A. Knitting two stitches together; B. purlwise. Knitting into the backs of stitches; C. knitwise; D. purlwise. E. Pass slip stitch over method; lifting the loop over with left-handle needle.*

ing, such as are made at the back of socks or each side of a flared skirt, combine the two methods by working p.s.s.o. on the right side and k2 tog. on the left side.

When the method of taking 2 sts. tog. is used on the purl row, insert the right-hand needle purlwise into the last 2 sts. on the left-hand needle. Pass the wool between as for a purl stitch and draw the wool through both stitches [240]B.

In order to keep the continuity of pattern, it is sometimes necessary to knit or purl into the back of 2 sts. when decreasing; [240]C shows decreasing being worked in this way on a knit row; D shows decreasing by purling into the back of 2 sts. on a purl row. The right-hand needle is passed round the back of the work, into the second stitch of left-hand needle.

Second Method. The pass slip stitch over method (p.s.s.o.). Slip the first stitch off the left-hand needle on to the right-hand needle, without knitting it. Knit the next stitch. Then with the point of the left-hand needle, pass the slip stitch over the last knitted stitch [240]E.

To match the p2 tog. method, vary the p.s.s.o. method as follows: Purl the first stitch, place it back on the left-hand needle, slip the next stitch over it. Then return the purl stitch to the right-hand needle.

INCREASING

This is a means of adding to the number of stitches on the needle to shape a garment or to make a decorative pattern. There are three methods of increasing.

First Method. This is sometimes used in fancy patterns, the extra stitch being lost by decreasing in another part of the pattern. If this method is used for ordinary increasing, it is better to work into the back of the picked-up loop with the right-hand needle, thus twisting it and making the hole smaller.

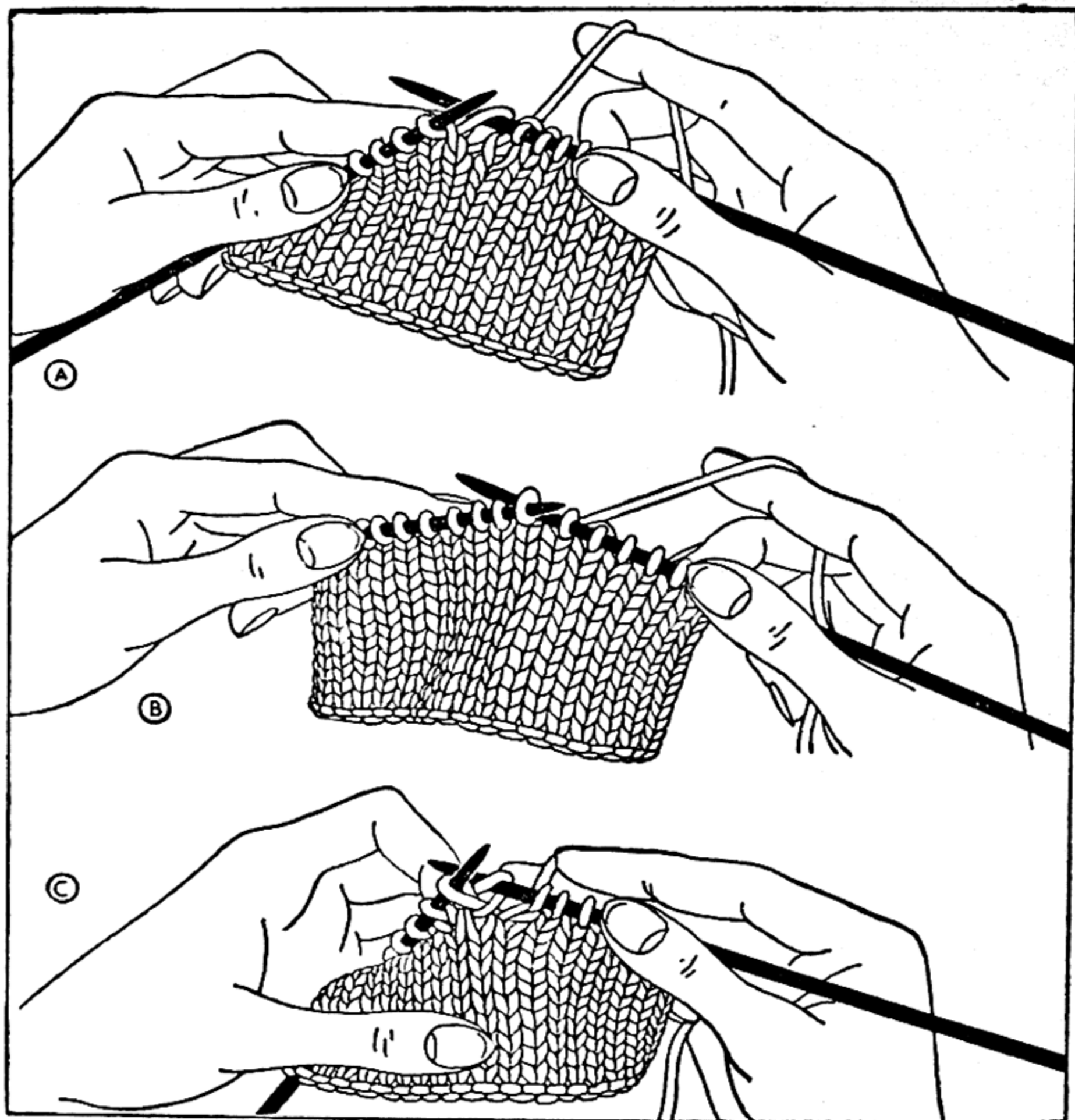
Pick up the loop between the stitches [241]A, pass the wool between the needle and knit in the usual way to make an extra stitch.

Second Method. Knit into the back of the stitch, then into the front in the normal way; [241]B shows the position of needle, knitting into the back of stitch.

On a purl row, vary this method by purling first into the front, then into the back of the same stitch.

Third Method. When it is desired that the increasing should not be visible, this is a good method to use. It is especially suitable for use with stocking stitch.

Knit into the stitch in the previous row before knitting into the stitch itself [241]C; in the same way increasing may be worked purlwise in a purl row.



[241] *Increasing. A. Pick up the loop between the stitches, then knit into the back of stitch. B. Knit into the back and front of same stitch. C. Knit into the stitch of previous row before knitting into stitch itself.*

HOLES AND SLOTS

Holes. Lace and fancy patterns are usually made up of a design of holes and solid knitting. Small holes are often made, too, as buttonholes for small buttons and as slots through which ribbon can be threaded. There are three methods of making these holes.

First Method. On a knit row pass the wool forward between the two needle points. Knit the next stitch [242]A or the next 2 sts. tog. if no increase is to be made.

Second Method. On a purl row pass the wool forward from the

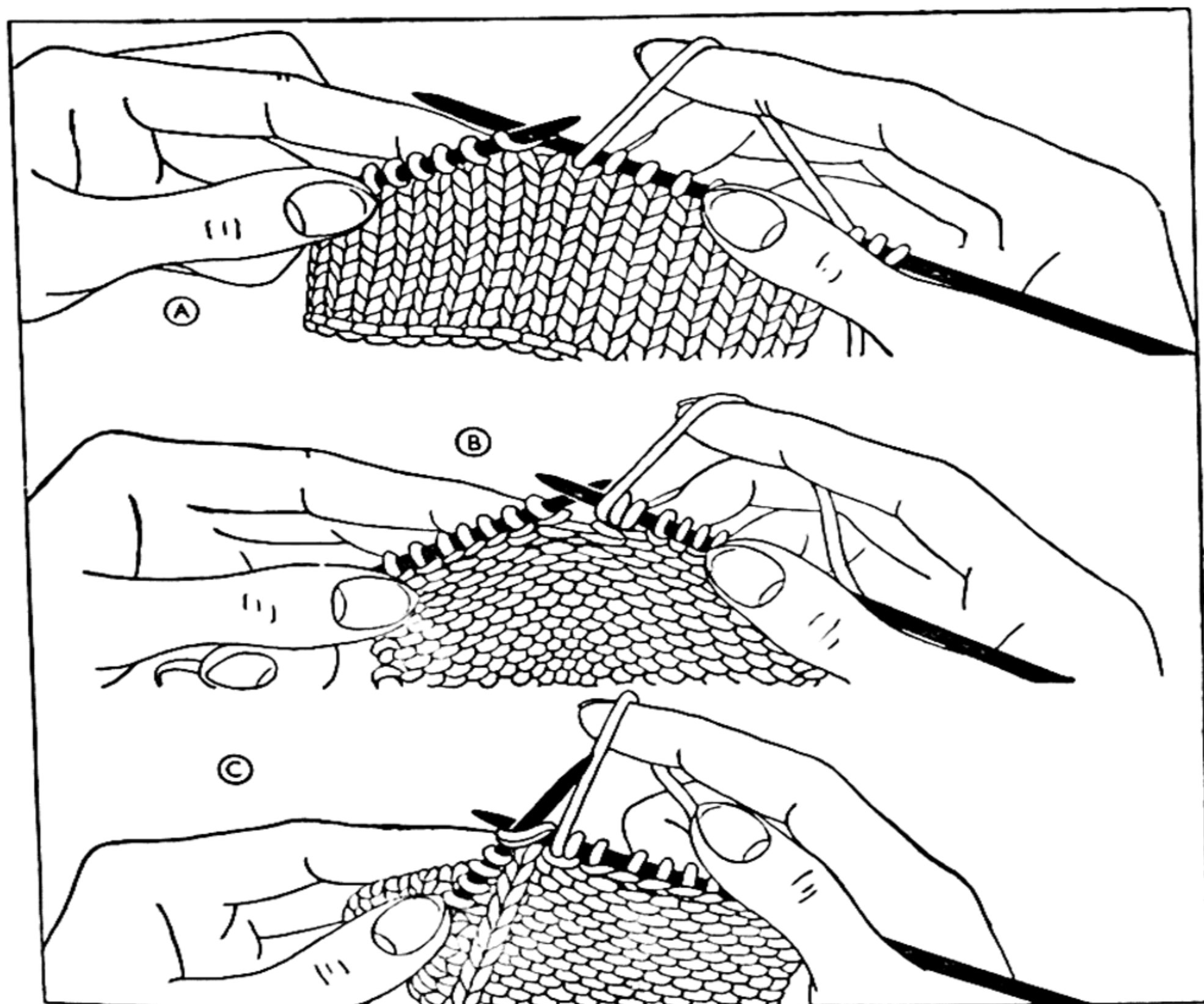
front of the work over the right-hand needle, and between the two needle points [242]B.

The next stitch is purled in the round or the next two stitches are purled together if no increase is to be made.

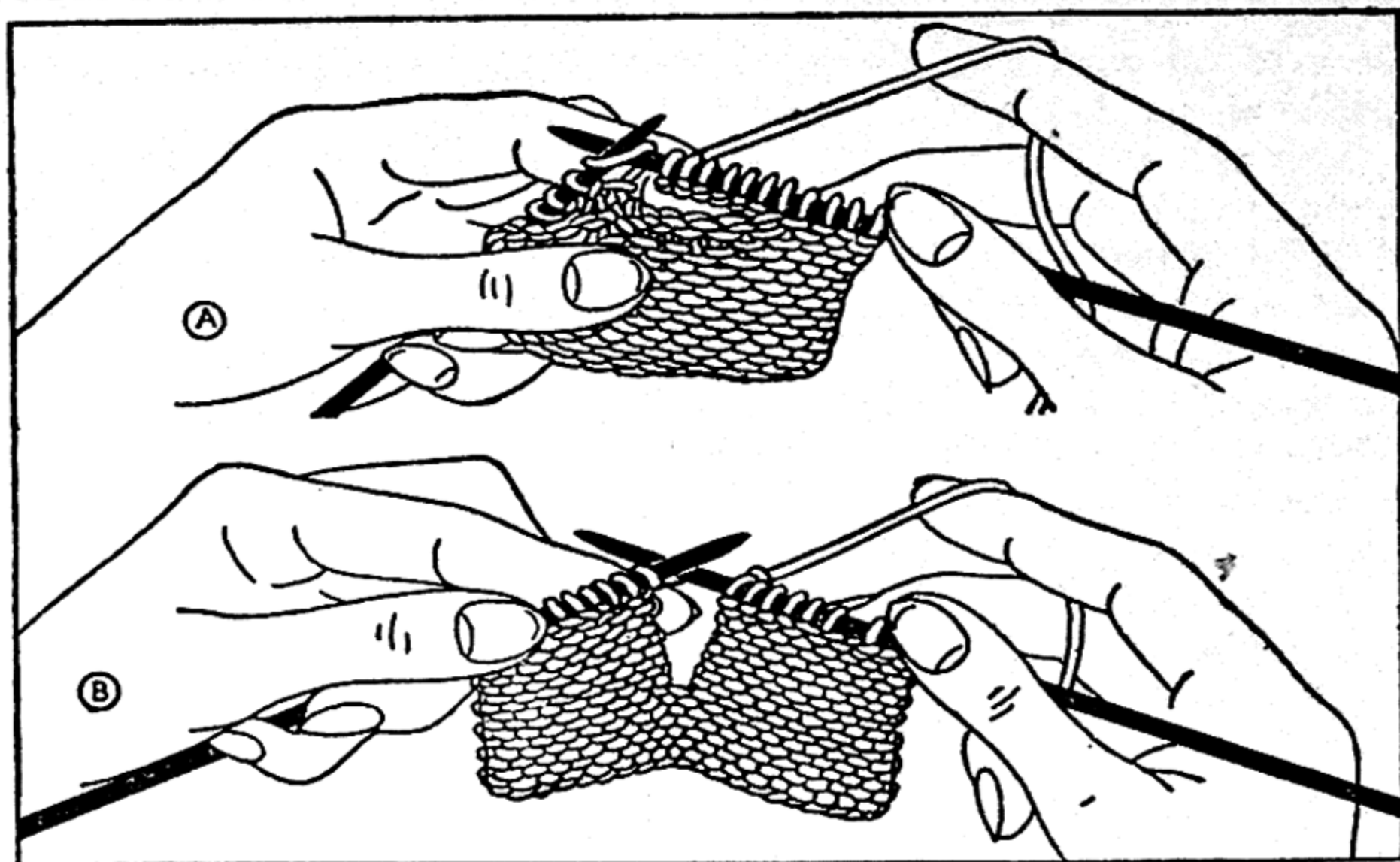
Third Method. This is used when making a hole between a purl and a knit stitch. The wool that is in the front in the purl position is passed over the right-hand needle (w.o.n.) making an extra stitch and bringing the wool in position for knitting the next stitch [242]c. If there is to be no increase, knit the next 2 sts. tog.

Buttonholes. These can be made horizontal or vertical to suit the type of fastening being used.

To make a small buttonhole, place the wool in front of the needle, k2 tog. Oversew buttonholes when garment is completed.



[242] Making holes. A. On a knit row. B. On a purl row. C. Used when making a hole between a purl and a knit stitch.



[243] *Making buttonholes. A. Horizontal buttonhole. B. Vertical buttonhole, the knitting is divided and each side is knitted separately.*

To make a larger buttonhole, cast off 3 or 4 sts. On the next row, work back to the cast-off stitches, cast on to match those cast off on the previous row [243]A.

Vertical Buttonholes. The knitting is divided at the required place and each side is knitted separately for the correct depth. When the second side has been completed, work right across all the stitches [243]B.

Picking Up Dropped Stitches. If a stitch is dropped several rows down, take a fine crochet hook and, on the plain side of work pick up the dropped stitch, loop it through very carefully to the thread in the row above. Repeat this procedure until the last row is reached.

If the whole row has to be unpicked, remove the needles and unravel the knitting as required, then pick up the stitches with a fine needle to prevent stretching.

CASTING OFF

Always cast off with right side of work facing you. Be sure to cast off loosely, keeping the tension as near as possible to that of the rest of the knitted garment.

When casting off for children's garments, polo-neck pullovers and shoulder openings use one size larger needle than those used for the rest of the garment.



The instructions for the soft, warm shawl ; the coat, leggings and bonnet, with matching frock, boots and mitts ; the stockings, long- and short-sleeved vest and the pitch are in the knitting chapter.



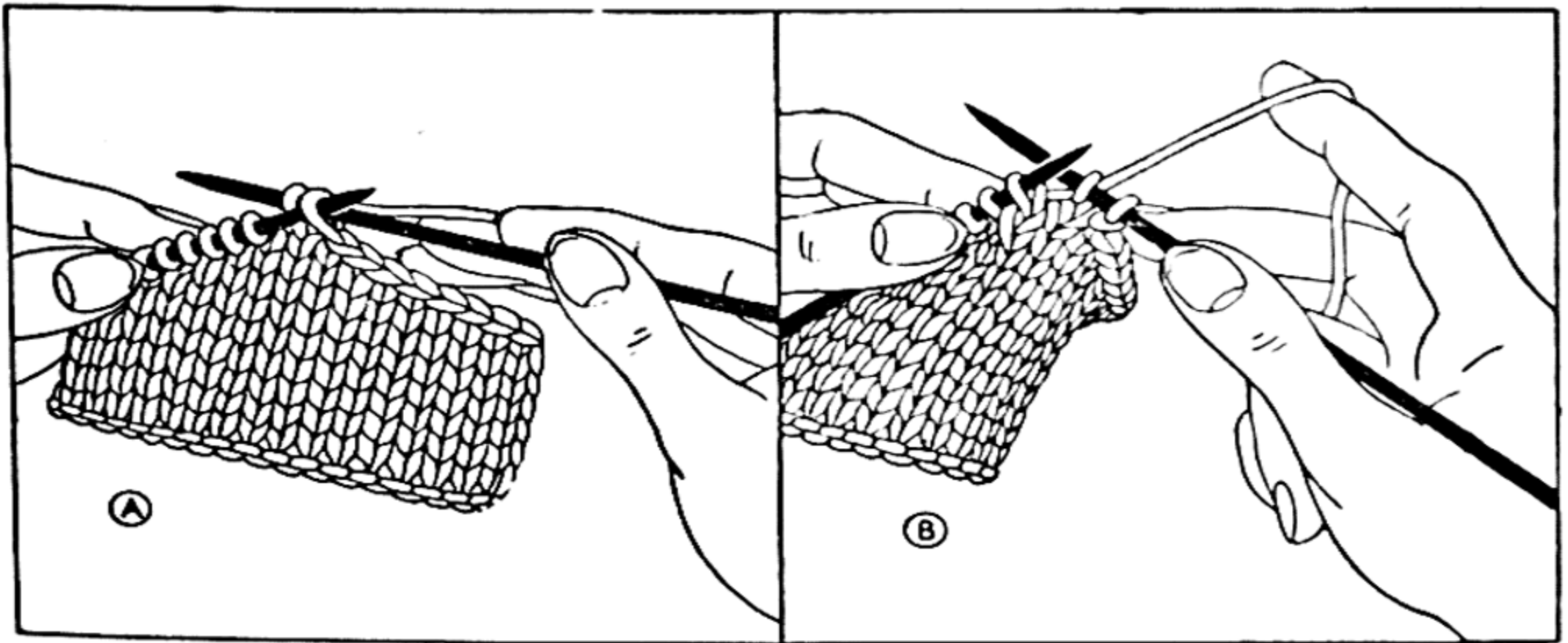
The boy's vest and pants set is in stocking stitch. Fancy rib stitches work the lady's and teen-age vests and panties and the schoolgirl knickers.

Method. K2, pass the first of these stitches over the second and also over the point of the needle [244]A. * K another st., B, and pass the former stitch over this and the point of needle. Repeat from * to end of casting off.

Break off wool and pull the end through last stitch.

Double Casting Off. K first st. Then pick up the thread that lies between that stitch and the next stitch on the left-hand needle, and knit it, then slip the first stitch over the loop just made. Continue in this way until the last stitch.

Break off wool and pull the end through the last loop.



[244] Casting off. A. Knit two stitches, pass first over second. B. Knit the next stitch, repeat this procedure to end.

MAKING UP

Joining Seams. To keep a firm edge with every type of knitting always slip the first stitch and knit the last stitch of every row.

Place the two edges to be joined together, right sides facing. Using a wool needle and a length of wool, take the knitted stitch of both edges and sew them together, keeping the seam absolutely flat.

This method always gives a firm edge to the work.

Pressing. Always press on the wrong side of work, using a warm iron and damp cloth, making sure that the cloth is not too damp, as this has a tendency to shrink the wool.

Never press a garment without using a cloth between the garment and the iron. Always take measurements of garments before and after pressing.

Plain or ribbed knitting should never be pressed unless stated in the instructions.

KNITTING PATTERNS

Patterned knitting is more intricate to work than plain knitting, but it is much more interesting. A pattern can be made in one of several ways, some of the more popular are:—

By the introduction of colour changes. By working alternate rows of thick and thin wool. By different groupings of knit and purl stitches. By the introduction of varieties of wool into a garment. By the change of direction of the stitches. By openwork or lace patterns.

SIMPLE PATTERNS

The following are some simple patterns used in the making of garments and other knitted articles.

Ribbed Knitting. The ribs run vertically up and down the garment and they are made by working k sts. and p sts., to a given width, alternately. The ribs can be made any width, some of the most popular are: k1, p1; k2, p2; and k3, p3. Uneven ribs can also be made, such as k2, p1; k4, p2; and k1, p5.

Cast on a multiple of the number of stitches of rib chosen, and work first row of required rib. Never knit a plain row first as this alters some of the stitches at the beginning. For the second and continuing rows, purl over the stitch giving the rough surface towards you, and knit the stitch giving the smooth surface.

Fancy Ribbed Pattern. An ordinary ribbed pattern may be changed to give a different appearance.

First Pattern (right side):

1st row: K4, p4. Rep. to end of row.

2nd row (wrong side): Sl first st. and p to end of row.

3rd row (right side): P4, k4. Rep. to end of row.

Rep. the 2 patt. rows on right side alternately, always p wrong side.

Second Pattern.

1st row: K2, p2. Rep. to end of row.

2nd and 3rd row: Like 1st row.

4th row: Knit plain. Rep. these 4 rows for patt.

Moss Stitch. This is worked on an uneven number of stitches. Each row consists of k1, p1, but in each subsequent row a knit stitch is worked over a knit stitch and a purl stitch over a purl of the previous row. This gives a spotted effect.

A Moss Stitch Variation. This is worked on a multiple of 4 sts. and has a pretty ribbed effect. Unlike moss stitch it has a right and wrong side to the fabric.

1st row (right side): K2, p1, k1. Rep. to end of row.

2nd row (wrong side): K1, p1. Rep. to end of row.

Repeat these two rows for length required.

Basket Pattern. This is a pattern of knit and purl stitches worked alternately as a wide uneven rib. On a multiple of 10, plus 3 sts. work as follows:—

1st row: K3, p7, ending k3.

2nd row: P3, k7, p3.

Rep. these two rows twice more.

Next row: P7, k3, p7.

Next row: K7, p3, k7.

Rep. last two rows twice more. Then rep. from 1st row for length required.

Dice Pattern. This pattern requires a multiple of 4, 6 or 8 sts. Knit 2, 3 or 4 sts, then purl the same number. Knit as many rows in this way as there are stitches in the pattern, that is: 2, 3 or 4. Then knit the same number of rows reversing the pattern, that is, making knit stitches in place of purl, and purl instead of knit. Continue in this way, changing the pattern regularly.

Cable Stitch. Choose a broad-ribbed pattern, such as 6 plain and 1 purl. After a few rows a twist is worked in each broad, smooth rib as follows:

Sl. first 3 sts. (half rib) on to a spare needle and hold at the back of the work; k the next 3 sts., then k the 3 sts. on a spare needle. Each twist is made in this manner across the row. Several rows of rib are worked between twist.

Polka Stitch. Cast on a multiple of 3 sts. for the actual pattern, with 2 sts. extra at the beginning and end of the row.

Pattern: K2, * thread over needle, sl.1, p2 tog. Rep. from * to end of row finishing k2.

The second row is the same as the first.

Open Pattern: This is worked as follows: k1, thread over needle, k2 tog., and so on to end of row.

K1 or more rows plain, then rep. the patt.

Honeycomb Pattern. This is an attractive pattern which gives a charming honeycomb effect. It is worked on a multiple of 2 sts., plus 1.

1st row (wrong side): Sl.1, p1, sl.1, p1 to end of row, finishing with p2.

2nd row: K.

3rd row: Sl.1, p2, sl.1, p1, to end.

4th row: K.

Rep. these 4 rows, always slipping the first stitch.

STOCKING TOPS

Almost any pattern can be used in stocking tops, the most suitable are cable, polka or any of the rib patterns. The top may be worked in rounds of plain knitting with a design introduced by working in a second or third colour. When changing from one colour to the next care must be taken to leave a sufficient length of wool to give plenty of elasticity to the knitting. When the top is completed, turn it inside out before commencing the stocking. This gives the turn-over.

Patterns—First. K1, p1 for $\frac{1}{2}$ in. Join in another colour and k for 4 rounds. Return to first colour and k1, p1 for 1 in. Rep. the 4 rounds in the other colour and finish with $\frac{1}{2}$ in. k1, p1. A slight variation of this may be made by purling the 4 rounds in the second colour instead of knitting them.

Second. (The number of stitches cast on in this case must be a multiple of 3.) K1, p1 for $\frac{1}{2}$ in. Join in the contrasting colour and k3, pass the first colour along the back and p3. K3 rounds in this way, then reverse the blocks, working the knit over the purl. Continue in this way for the depth required and finish with $\frac{1}{2}$ in. of ribbing in the first colour.

Instead of knitting in blocks of purl and plain it could be knitted all plain and the pattern made by reversing the colours.

The size of the blocks may be varied to 4, 5 or 6 sts., but the number of sts. cast on must be regulated accordingly.

Third. The following makes a pretty top and may be worked in strips of contrasting colours, but it is also very effective if worked in the colour of the stocking or sock. K1, p1 for $\frac{1}{2}$ in.

1st patt. row: B.w.fd., k2 tog.

Rep. this for the complete round and continue for as many rounds as required. Finish the top with $\frac{1}{2}$ in. of ribbing.

Fourth. Cast on 60 sts. or a multiple of 5. Take, as an example, that the stocking is grey (g) and the contrasting colour blue (b). Work $\frac{1}{2}$ in. of ribbing in grey.

1st round of patt.: * Sl.1 g, k4 b. Continue from * to end of round.

2nd round of patt.: K in g.

Rep. these 2 patt. rounds 3 times, working an extra g row for the 9th round. This completes the first pattern and may be repeated as often as is required.

NOTE.—Arrange the stitches so that a sl.st. is at the beginning of the needle, and always slip this stitch purlwise.

Fifth. Cast on 56 sts. or a multiple of 8. The stocking is worked in grey (g), and the contrasting colour is blue (b). Work $\frac{1}{2}$ in. of ribbing in grey.

1st round of patt.: * K7 b, sl.1 g p.w. Rep. from * for remainder of round.

2nd round of patt.: * K7 g, sl.1 b. Rep. from * to end of round.

3rd round of patt.: As 1st round.

4th round of patt.: As 2nd round.

The two stitches coming together which form upright lines in the pattern are slipped and knitted alternately. When knitting a blue round, knit the blue stitch and slip the grey. When knitting the grey round, knit the grey one and slip the blue.

For the second four rounds of pattern reverse the position of the two stripes and put them midway between the stripes of the last four rounds.

Repeat for number of patterns required.

TURNING A HEEL

There are two methods of turning a heel, both of which are described here.

The number of rows worked in the heel is usually the same as the number of stitches. If a double heel is made, a few extra rows will be needed to allow for the reduction in the length and width of the heel.

Gusset Heel. On the wrong side p as far as the middle st., then p1, p2 tog., p1 and turn.

On the right side sl.1, k to the middle st., then k1, sl.1, k1, p.s.s.o., k1 and turn. This turning makes a gap between the central portion of the heel and the remainder of the stitches.

In every following row slip the first stitch then work to the stitch before the gap and knit another stitch. Continue in this way till all the stitches are used up.

The triangular shape of this heel is made by the knitting of another stitch after the intake in every row.

Dutch Heel. In this method the part of the heel enclosed by the decreases is oblong. Divide the stitches into 3 groups. Groups 1 and 3 must have the same number of stitches; if the number is not exactly divisible by three, the odd number remains in the centre group.

A heel which has 35 sts. has 11 sts. in groups 1 and 3, and 13 sts. in group 2.

1st row (wrong side): Sl.1, p groups 1 and 2 except last st. P last st. of group 2 and first st. of group 3 tog., and turn.

2nd row (right side): Sl.1, k centre group and sl. last st. K first st. of group 1, p.s.s.o., and turn. Continue in this way till all the sts. are used up, ending on the right side.

The difference between this heel and the gusset heel is that after the

decrease in each row, no extra stitch is knitted. This makes the sides of the heel straight.

After the heel is turned knit all loops (the inner ones) on left side of heel on to the heel needle. Knit stitches on two instep needles on to one needle. With third needle knit up all loops down other side of heel and to the middle of the heel.

Instep Decreasings. Knit one complete round.

Decrease at beginning of first needle and end of second needle every alternate round until the number of stitches on the two heel needles equals the number on the instep needle. To dec. at the end of the needle k2 tog.; at the beginning of the needle sl.1, k1, p.s.s.o.

After the stitches are reduced so that the front and back of the sock are the same size, continue knitting for the centre of the foot.

Toe Decreasings. These are the same, sl.1, k1, p.s.s.o. comes at the beginnings of the second and third needles, and k2 tog. at the end of first and second needles. Dec. every 2nd round till the stitches are reduced to 12 on the front and 12 on the back of the sock.

The two rows of knitting are then grafted together, page 379.

KNITTED LACE

There are many uses for knitted lace. When made on fine needles with linen thread or cotton, lovely edgings can be produced for the decoration of household linens, and, if really fine and dainty, for the trimming of lingerie.

Wool is used for the making of laces for the edging of shawls and light rugs. The wool chosen should be firm, 2-ply or fine 3-ply being the best selection.

The lace edging patterns given here can be adapted for many purposes, numbers two to seven are illustrated on the page facing 417.

Abbreviations. M, make 1 by bringing thread forward; m2, bring thread forward and pass it twice round needle.

First Edging. This is very simple and a good one for the beginner to experiment with.

Cast on 7 sts. K1 row.

1st row: Sl.1, k2, m1, k2 tog., m2, k2.

2nd row: Sl.1, k2, m1, k2 tog., k4.

3rd row: Sl.1, k2, m1, k2 tog., k4.

4th row: Cast off 2, k6.

These four rows form the patt. and are repeated throughout.

Second Edging. Cast on 13 sts.

1st row: Sl.1, k2, m, k2 tog., k1, (m2, k2 tog.) three times, k1.

2nd row: K3, m, k2 tog., (k1, m, k2 tog.) twice, k5.

3rd row: Sl.1, k2, m, k2 tog., k11.

4th row: Cast off 3, k to end.

Rep. from 1st row throughout.

Third Edging. Cast on 8 sts.

1st row: Sl.1, k2, m, k2 tog., k1, m2, k2 tog.

2nd row: M, k2, m, k2 tog., k5.

3rd row: Sl.1, k2, m, k2 tog., k5.

4th row: K10.

5th row: Sl.1, k2, m, k2 tog., k1, m2, k2 tog., m2, k2 tog.

6th row: K2, m, k2 tog., k1, m, k2 tog., k5.

7th row: Sl.1, k2, m2, k2 tog., k7.

8th row: K12.

9th row: Sl.1, k2, m, k2 tog., k1, (m2, k2 tog.) three times.

10th row: K2, m, k2 tog., (k1, m, k2 tog.) twice, k5.

11th row: Sl.1, k2, m, k2 tog., k10.

12th row: Cast off 7 and k7.

Rep. from 1st row throughout.

Fourth Edging. Cast on 7 sts.

1st row: Sl.1, k2, m, k2 tog., m, k2.

2nd row: M, k2 tog., k to end. Rep. this every alternate row.

3rd row: Sl.1, k3, m, k2 tog., m, k2.

5th row: Sl.1, k4, m, k2 tog., m, k2.

7th row: Sl.1, k5, m, k2 tog., m, k2.

9th row: Sl.1, k4, k2 tog., (m, k2 tog.) twice.

10th row: M, sl. last st. knitted back on to left-hand needle, and pass 3 sts. over it, then sl. the st. back on to right-hand needle, k2 tog., k5.

Rep. from 1st row throughout.

Fifth Edging. Cast on 9 sts.

1st row: K2, (m, k2 tog.) twice, m, k3.

2nd row: K., Rep. this every alternate row.

3rd row: K2, (m, k2 tog.) twice, m, k4.

5th row: K2, (m, k2 tog.) twice, m, k5.

7th row: K2, (m, k2 tog.) twice, m, k6.

9th row: K2, (m, k2 tog.) twice, m, k7.

11th row: K2, (m, k2 tog.) m, k8.

12th row: Cast off 6 sts. K to end.

Rep. from 1st row throughout.

Sixth Edging. Cast on 8 sts.

1st row: Sl.1, k5, m, k2.

2nd row: M, k2 tog., k to end. Rep. this every alternate row.

3rd row: Sl.1, k4, m, k2 tog., m, k2.

5th row: Sl.1, k3 (m, k2 tog.) twice, m, k2.

7th row: Sl.1, k2 (m, k2 tog.) three times, m, k2.

9th row: Sl.1, k2, k2 tog. (m, k2 tog.) three times, k1.

11th row: Sl.1, k3, k2 tog. (m, k2 tog.) twice, k1.

13th row: Sl.1, k4, k2 tog., m, k2 tog., k1.

15th row: Sl.1, k5, k2 tog., k1.

16th row: K.

Rep. from 1st row throughout.

Seventh Edging. Cast on 12 sts.

1st row: Sl.1, k3, m, k2 tog., k2, m, k2 tog., m, k2.

2nd row: M, k2 tog., k to end. Rep. this every alternate row.

3rd row: Sl.1, k2, (m, k2 tog.) twice, k2, m, k2 tog., m, k2.

5th row: Sl.1, k3, (m, k2 tog.) twice, k2, m, k2 tog., m, k2.

7th row: Sl.1, k2, (m, k2 tog.) three times, k2, (m, k2 tog.) twice.

9th row: Sl.1, k2, (k2 tog., m) twice, k2, k2 tog., (m, k2 tog.) twice, k1.

11th row: Sl.1, k1, (k2 tog., m) twice, k2, k2 tog., (m, k2 tog.) twice, k1.

13th row: Sl.1, k2, k2 tog., m, k2, k2 tog., (m, k2 tog.) twice, k1.

15th row: Sl.1, k1, k2 tog., m, k2, k2 tog., (m, k2 tog.) twice, k1.

16th row: M, k2 tog., k10.

Rep. from 1st row throughout.

KNITTED GARMENTS

As MUCH attention should be paid to the shape and making of knitted garments as to the making of tailored clothes. The texture of the knitting should be soft but firm, otherwise the garment will lose its shape in wear. The seams must be neat and flat and all the finishes should be carefully designed and worked.

SCARF

Materials. 6 oz. of 4-ply wool; 1 pair of No. 10 knitting needles; No. 10 crochet hook.

Tension. 7 sts. to 1 in.

Cast on 90 sts.

1st row: * k1, p1. Rep. from * to end of row. Continue until 50 ins. have been worked, or length required. Cast off loosely.

Fringe. Cut wool into 4 in. lengths. Using the crochet hook, knot four strands of wool into every alternate stitch, across each end of scarf.

To Make the Knots. The four strands of wool are folded in half and the loop is hooked on to the crochet hook, which has already been inserted into the scarf. Pull the loop through and then pull the eight ends of wool through the loop. Pull them tight. Cut ends level.

BABY'S LAYETTE

A layette for a baby should be planned for warmth as well as comfort. A soft 2-ply or fine 3-ply wool should be used. It is always best to choose a wool that is specially manufactured for the making of baby clothes, as this will wash well and it is always soft to the skin.

All the garments included in this layette are shown in the photograph illustration facing page 384.

SHAWL

Materials. 4 oz. of 2-ply baby wool; 1 pair of No. 10 knitting needles.

Tension. 8 sts. to 1 in.

With No. 10 needles cast on 242 sts. K into the back of sts. in the 1st row. Work 9 rows g.st. Continue in the following patt.

1st row: K14, * w.fd., sl.1, k2 tog., p.s.s.o., w.fd., k7, rep. from * to the last 18 sts., w.fd., sl.1, k2 tog., p.s.s.o., w.fd., k15.

2nd and every alternate row: K all sts.

3rd row: K12, k2 tog., * w.fd., k3, w.fd., sl.1, k1, p.s.s.o., k3, k2 tog., rep. from * to the last 18 sts., w.fd., k3, w.fd., sl.1, k1, p.s.s.o., k13.

5th row: K11, k2 tog., * w.fd., k5, w.fd., sl.1, k1, p.s.s.o., k1, k2 tog., rep. from * to the last 19 sts., w.fd., k5, w.fd., sl.1, k1, p.s.s.o., k12.

7th row: K10, k2 tog., * w.fd., k7, w.fd., sl.1, k2 tog., p.s.s.o., rep. from * to the last 20 sts., w.fd., k7, w.fd., sl.1, k1, p.s.s.o., k11.

9th row: K12, * w.fd., sl.1, k1, p.s.s.o., k3, k2 tog., w.fd., k3, rep. from * to the last 10 sts., k10.

11th row: K13, * w.fd., sl.1, k1, p.s.s.o., k1, k2 tog., w.fd., k5, rep. from * to the last 19 sts., w.fd., sl.1, k1, p.s.s.o., k1, k2 tog., w.fd., k14. *12th row:* K.

These 12 rows form the patt. Rep. them 21 times more, then work the first 6 rows again. Work 9 rows g.st. Cast off.

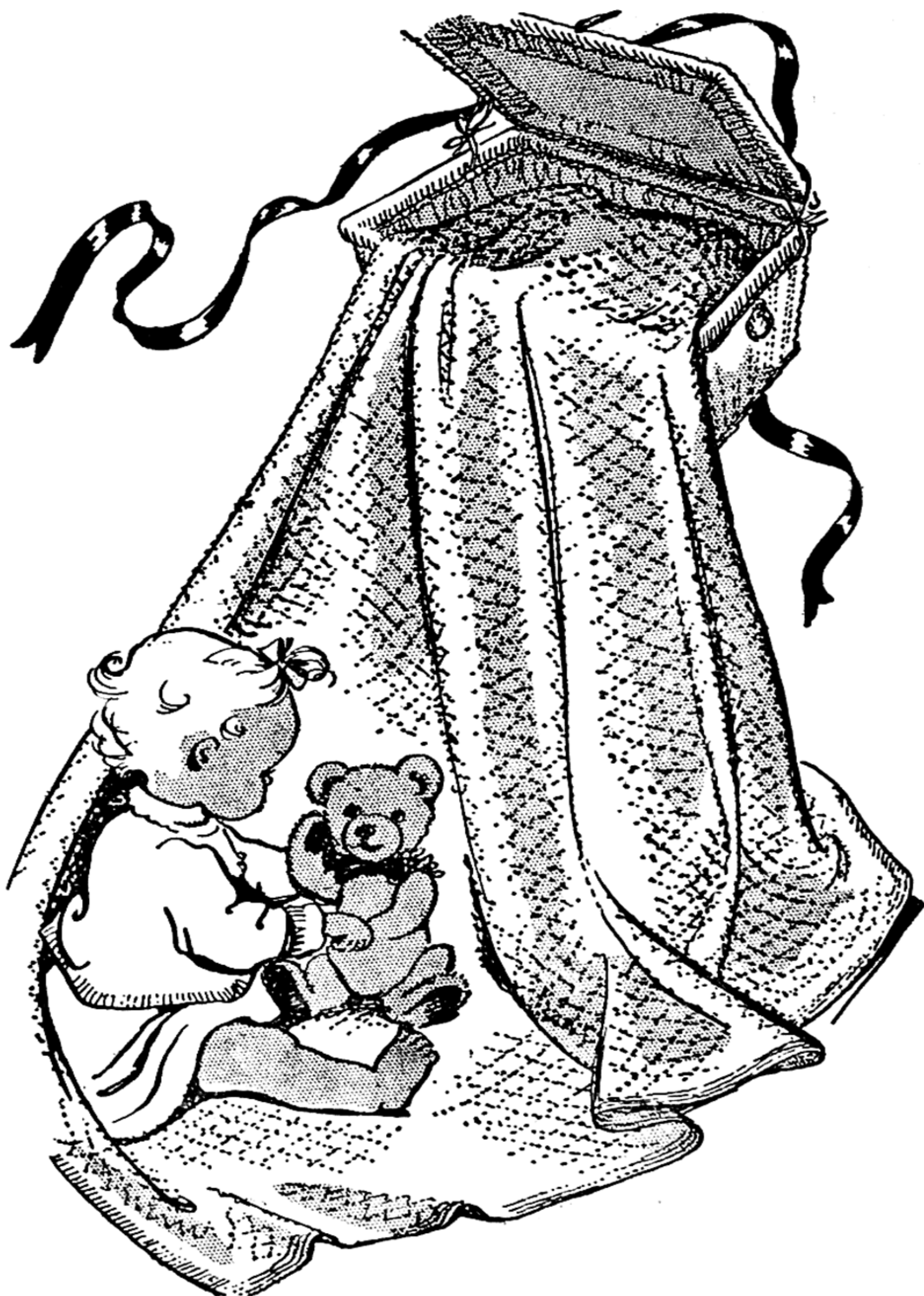
Press with a warm iron, and damp cloth.

LONG-SLEEVED VEST

Materials. 1 oz. of 3-ply baby wool; 1 pair each of No. 10 and No. 12 knitting needles; $\frac{1}{2}$ yd. of ribbon.

Measurements. Length from top of shoulder to lower edge, 10 ins.; across back and front underarms, $7\frac{1}{2}$ ins.; sleeve length from the top to lower edge 3 ins.

Tension. 9 sts. to 1 in.



[245] Feather-light and warm, this cosy carrying shawl for baby is in 2-ply wool, in an openwork stitch edged with a narrow band of garter stitch.

The Back. With No. 10 needles cast on 60 sts. Work $\frac{1}{2}$ in. in g.st. Change to st.st. Continue until work measures $6\frac{1}{2}$ ins. from the cast-on edge.

Shape Armholes. Cast off 3 sts. at the beg. of the next 2 rows, then k2 tog. each end of every row until 48 sts. remain. Continue on these 48 sts. until work measures 10 ins. from the cast-on edge.

Shape for the Neck. Work over 12 sts., turn. Work for $\frac{1}{2}$ in. on these 12 sts. Cast off.

Slip the next 24 sts. on to a safety pin. Work for $\frac{1}{2}$ in. on the remaining 12 sts. Cast off.

The Front. Work as for the back until the armhole shaping is completed. Divide sts. for opening. Work 24 sts. (place the remaining 24 sts. on a spare needle). Continue on the first 24 sts. until work measures 9 ins. from the cast-on edge (keeping the 3 front edge sts. in g.st.).

Cast off 8 sts. at the beg. of the next front edge row, then continue for 1 in., casting off 1 st. at the beg. of every neck edge row until 12 sts. remain. Cast off.

Return to the 24 sts. on spare needle, join wool at the inner edge and work to correspond.

The Sleeves. With No. 12 needles, cast on 52 sts., rib in k1, p1, for 1 in. Change to No. 10 needles and st.st.

Work $\frac{1}{4}$ in., then inc. 1 st. each end of the next row and every 4th row following until there are 62 sts. and sleeve measures 3 ins. from the cast-on edge. Cast off.

The Neck Band. Join the shoulder seams. With No. 12 needles, pick up and k (right side of work facing) 56 sts. round the neck edge.

Rib in k1, p1 for 4 rows. Cast off loosely.

To Make-up. Press each part with a warm iron and damp cloth. Sew up the side seams. Sew up sleeve seams. Sew in sleeves. Press all seams. Sew on ribbon each side of neck opening.

WRAP-OVER VEST

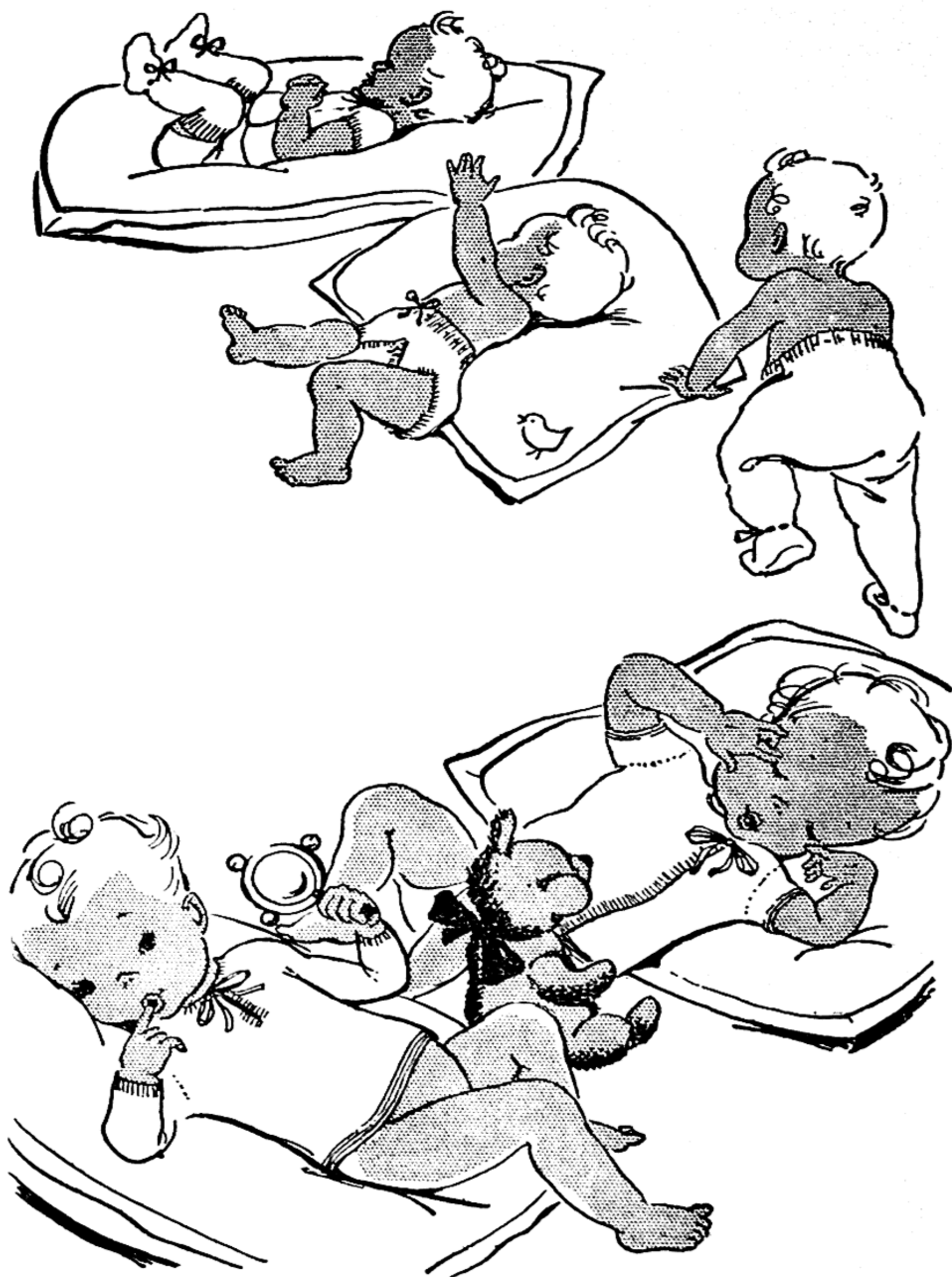
Materials. $\frac{3}{4}$ oz. of 3-ply baby wool; 1 pair of No. 10 knitting needles; 1 yd. of ribbon; 1 No. 12 crochet hook.

Measurements. Length from shoulder to lower edge, $7\frac{1}{2}$ ins.; width, all round underarms, 15 ins.

Tension. 9 sts. to 1 in.

The Back. With No. 10 needles, begin at the lower edge, casting on 60 sts.

Work 6 rows g.st., change to st.st., continue until work measures $4\frac{1}{2}$ ins. from the cast-on edge.



[246] Knitted garments in baby's layette consist of cosy knee-length boots (top, left) ; triangular easy-fitting pilch ; comfortable leggings ; wrap-over vest fastening at side with short sleeves, and a long-sleeved vest.

Shape Armholes. Cast off 1 st. each end of the next 4 rows.

Continue until work measures $7\frac{1}{2}$ ins. from the cast-on edge. Cast off.

The Left Front. With No. 10 needles cast on 28 sts. Work as for the back until work measures $4\frac{1}{2}$ ins. from the cast-on edge, keeping 8 sts. at the end of every right side row, and the beg. of the wrong side rows in g.st. to form front border.

Shape Armhole. Cast off 1 st. at the side edge of the next 4 rows. Continue until work measures $6\frac{1}{2}$ ins. from the cast-on edge (keeping the 8 sts. in g.st. for border).

Shape Neck. Dec. 1 st. at the beg. of the next front edge row and every alternate row after until 18 sts. remain. Cast off.

The Right Front. With No. 10 needles cast on 50 sts. Work as for the left front, but with g.st. border at opposite edge, until armhole shaping is completed, then continue until work measures $6\frac{1}{2}$ ins. from cast-on edge.

Shape Neck. Work 14 sts., cast off 10 sts., work to end of row.

Continue on the last 22 sts., dec. 1 st. at every alternate row at neck edge until 18 sts. remain.

Work 4 rows straight. Cast off.

Join wool at the inner edge of the remaining 14 sts. and work 12 rows, dec. 1 st. on every alternate row at neck edge until 8 sts. remain. Cast off.

The Sleeves. With No. 10 needles, cast on 44 sts. Work 6 rows in g.st. Change to st.st. and work until 1 in. from the cast-on edge.

Shape Top. Cast off 4 sts. at the beg. of the next 6 rows. Cast off the remaining sts.

To Make-up. Press each piece with a warm iron and damp cloth. Sew shoulder and side seams. Sew ribbons to left shoulder. Sew sleeve seams. Sew in sleeves.

Press seams. Work one row of d.c. round neck.

PILCH

Materials. 1 oz. of 3-ply baby wool; 1 pair of No. 10 knitting needles; 1 button.

Measurements. Depth down side fold, 6 ins.; width all round the widest part, 19 ins.

Tension. 8 sts. to 1 in.

The Front. With No. 10 needles cast on 72 sts. Work in k1, p1 rib for 5 rows.

Next row: * Rib 2, m1, p2 tog., rep. from * to end.

Work in k1, p1 rib for 1 in. Change to st.st. Continue until work measures 5 ins. from cast-on edge.

Now cast off 2 sts. at the beg. of every row until 24 sts. remain. Work 4 rows g.st. Cast off.

The Back. With No. 10 needles cast on 80 sts. Work the same as for the front until work measures 5 ins. from the cast-on edge. Now cast off 1 st. at the beg. of every row until 2 sts. remain. Cast off.

The Border. With No. 10 needles cast on 6 sts. Work in g.st. for 32 ins. Cast off.

To Make-up. Press both back and front with a warm iron and damp cloth. Sew up the side seams. Sew on the border all round the lower edges, leaving a small space for buttonhole at the centre back point. Press seams and border. Sew on button.

Thread cord or elastic through holes at the waist.

KNEE BOOTS

Materials. 1 oz. of 3-ply baby wool; 1 pair of No. 10, and 1 pair of No. 12 knitting needles; $\frac{3}{4}$ yd. of baby ribbon.

Tension. 8 sts. to 1 in. over the g.st.

With No. 10 needles, cast on 44 sts. Change to No. 12 needles. Rib in k1, p1 for 2 ins. Change to No. 10 needles. Continue in k1, p1 rib for 2 rows.

Shape as follows. Rib 24, turn.

2nd row: Rib 4, turn.

3rd row: Rib 8, turn.

4th row: Rib 12, turn.

5th row: Rib 16, turn.

6th row: Rib 20, turn.

7th row: Rib 24, turn.

8th row: Rib 28, turn.

Continue shaping in this way, using 4 more sts. on every row until all sts. are worked.

Now work in ribbing until work measures 6 ins. from the cast-on edge down side of work.

Change to No. 12 needles. Rib 3 rows.

Make a row of holes thus:

*Rib 2, m1, take 2 tog., rep. from * to end.

Rib 3 more rows.

Next row: Rib 4, * take 2 tog., rib 6, rep. from * to end (39 sts.).

Now continue in g.st. Change to No. 10 needles.

1st row: K.

2nd row: K26, turn.

3rd row: K13 sts., turn. Work on these 13 sts. for the instep for 16 rows.

17th row: K2 tog., k9, k2 tog.

18th row: K. Break off wool. Join wool to end of the 13 sts. at right side of work. With the right side of work facing, pick up and k9 sts. down one side of instep, thus:

K11 sts. at toe, then pick up and k9 sts. along second side of instep, and finally k remaining 13 sts. (55 sts.). K9 rows on these 55 sts.

Shape as follows.

1st row: K2 tog., k19, k3 tog., k7, k3 tog., k19, k2 tog.

2nd row: K.

3rd row: K2 tog., k to the last 2 sts., k2 tog.

4th row: K.

5th row: K2 tog., k16, k3 tog., k5, k3 tog., k16, k2 tog.

6th row: K. Cast off.

Make another knee boot to correspond.

To Make-up. Sew up seams. Thread ribbon through ankle holes.

LEGGINGS

Materials. 2 oz. of 3-ply baby wool; 1 pair No. 10 knitting needles; 1 yd. of baby ribbon; No. 10 crochet hook.

Measurements. From the top of waist to toe (at the side), 18 ins.; width all round widest part, 23 ins.

Tension. 8 sts. to 1 in.

The Left Leg. With No. 10 needles, cast on 80 sts.; rib in k1, p1 for 4 rows.

Make a row of holes thus:

*Rib 2, m1, take 2 tog., rep. from * to end.

Rib 8 rows k1, p1.

Shape Back.

1st row: P8, turn.

2nd row: K8, turn.

3rd row: P16, turn.

4th row: K16, turn.

5th row: P24, turn.

6th row: K24, turn.

Continue in this way, working 8 more sts. in every p row until 16 sts. remain not worked at end of row.

Next row (wrong side): P to end of row.

**Continue to work in st.st., increasing 1 st. on the next row and every 6th row following at the long edge of work until there are 90 sts. Then work straight until the short edge measures $8\frac{1}{2}$ ins.

Now dec. 1 st. each end of every alternate row until 50 sts. remain.

Work without further shaping until work measures $15\frac{1}{2}$ ins. from the cast-on edge down side, ending on a p row.

Make a row of holes thus:

Next row: K2, ** m1, k2 tog., k2, rep. from ** to end.

Work 5 more rows.

Now divide sts. for foot, working all of foot in g.st.**

1st row: K21, turn.

2nd row: K14, turn.

Work on the last 14 sts. for 19 rows. At the end of 19th row pick up and k10 sts. down side of instep, then k on to same needle the 29 sts. left at end of first foot row.

Next row: K53, then pick up and k10 sts. along second side of instep, after which k the remaining 7 sts.

Work 9 rows on these 70 sts., then shape foot thus:

1st row: K8, (k2 tog.) twice, k25, k2 tog., k12, k2 tog., k17.

2nd row: K16, k2 tog., k12, k2 tog., k23, (k2 tog.) twice, k7.

3rd row: K6, (k2 tog.) twice, k22, k2 tog., k10, k2 tog., k16.

4th row: K16, k2 tog., k8, k2 tog., k21, (k2 tog.) twice, k5.

5th row: K4, (k2 tog.) twice, k20, k2 tog., k6, k2 tog., k16. Cast off.

The Right Leg. Work as for left leg until the ribbing at the waist is complete.

Shape as follows.

1st row: K8, turn.

2nd row: P8, turn.

3rd row: K16, turn.

4th row: P16, turn.

5th row: K24, turn.

6th row: P24, turn.

Continue in this way, working 8 more sts. in every k row, until 16 sts. remain not worked at end of row.

Next right side row: K to end of row.

Now work as left leg from ** to **.

1st foot row: K43, turn.

2nd row: K14, turn.

Work on the last 14 sts. for 19 rows.

At end of 19th row pick up and k10 sts. down side of instep, then k on to same needle the 7 sts. left at end of 1st foot row.

Next row: K31, pick up and k10 sts. down second side of instep, then k the remaining 29 sts.

Work 9 rows on these 70 sts., then shape foot thus:

1st row: K17, k2 tog., k12, k2 tog., k25, (k2 tog.) twice, k8.

2nd row: K7, (k2 tog.) twice, k23, k2 tog., k12, k2 tog., k16.

3rd row: K16, k2 tog., k10, k2 tog., k22, (k2 tog.) twice, k6.

4th row: K5, (k2 tog.) twice, k21, k2 tog., k8, k2 tog., k16.

5th row: K16, k2 tog., k6, k2 tog., k20, (k2 tog.) twice, k4. Cast off.

To Make-up. Press each leg with a warm iron and damp cloth. Sew up seams. Press seams.

With a No. 10 crochet hook, work a chain with double wool and thread through holes at the waist.

Thread ribbon through ankle holes.

BOOTEES

Materials. $\frac{1}{2}$ oz. of 3-ply baby wool; 1 pair each of No. 10 and No. 12 knitting needles.

Tension. 8 sts. to 1 in.

With No. 10 needles cast on 38 sts. K into the back of sts. in the first row.

Work 4 rows g.st.

Work 4 rows st.st.

Work 4 rows open patt. (as for the Baby's Jacket on page 404). Continue in st.st. until work measures $2\frac{1}{2}$ ins. (ending on a p row). Change to No. 12 needles.

Work 2 rows g.st.

Make a row of holes thus:

K2, * m1, k2 tog., k2, rep. from * to end.

Work 2 rows g.st.

Change to No. 10 needles and work 4 rows st.st.

Shape Instep. (Worked all in g.st.)

1st row: Sl.1, k25 sts., turn.

2nd row: Sl.1, k13 sts., turn.

Work 18 rows on these last 14 sts. Break off wool.

With right side of work facing, join wool at the instep end of the 12 sts. at right side of work, pick up and k10 sts. along the right side of instep.

K across the 14 instep sts., pick up and k10 sts. along the left side of instep. K across the remaining 12 sts. (58 sts.).

Work 7 rows in g.st.

Shape the Foot.

1st row: Sl.1, k2 tog., k18, k2 tog., k12, k2 tog., k18, k2 tog., k1.

2nd and 4th rows: K to end.

3rd row: Sl.1, k2 tog., k17, k2 tog., k10, k2 tog., k17, k2 tog., k1.

5th row: Sl.1, k2 tog., k16, k2 tog., k8, k2 tog., k16, k2 tog., k1.

6th row: K to end. Cast off.

Make another bootie to match.

To Make-up. Sew up seams. Press with a warm iron and damp cloth.

Thread ribbon through holes at the ankle.



[247] *Pretty and practical, this dainty little dress is fastened at the shoulder with buttons and loops. It is shown above with matching bootees, and the jacket, bonnet and mitts complete this attractive little set.*

DRESS

Materials. 3 oz. of 3-ply baby wool; 1 pair each of No. 10 and No. 12 knitting needles; 4 small buttons; 1 yd. of baby ribbon; No. 12 crochet hook.

Measurements. From the top of shoulder to lower edge, 14 ins.; all round underarms, 16 ins.; length of sleeve, $1\frac{1}{2}$ ins.

Tension. 8 sts. to 1 in.

The Front. With No. 10 needles cast on 124 sts. Work 4 rows g.st.

Work 4 rows st.st. Change to the following patt.:

****1st row:** K1, * m1, k2 tog., rep. from * to the last st., k1.

2nd row: P.

3rd row: K1, * k2 tog., m1, rep. from * to the last st., k1.

4th row: P. These 4 rows form open patt.

Work 6 rows st.st. ** rep from ** to ** twice more. Now continue in st.st. until work measures $9\frac{1}{2}$ ins. from the cast-on edge (ending on a p row).

Change to No. 12 needles and shape as follows: k2, * k2 tog., rep. from * to the last 2 sts., k2 (64 sts.).

Work 2 rows g.st. Make a row of holes thus:

*K2, m1, k2 tog., rep. from * to end of row. Work 2 rows g.st.

Change to No. 10 needles. Work in st.st. for 6 rows.

Shape Armholes. Cast off 3 sts. at the beg. of the next 2 rows, then k2 tog. each end of every row until 50 sts. remain.

Continue in st.st. until work measures $13\frac{1}{4}$ ins. from the cast-on edge (ending on a p row).

Shape Neck. K18 sts., cast off 14 sts., k18 sts.

Work on the last set of 18 sts. for 4 rows, dec. 1 st. at neck edge on each row. Work 2 rows on remaining 14 sts. Cast off.

Join wool to the neck edge of the first set of 18 sts. and work to correspond with the last set of 18 sts.

The Back. Work as for the front until work measures $13\frac{1}{4}$ ins. from the cast-on edge. Work 4 more rows st.st.

Next row: K17 sts., cast off 16 sts., k17 sts.

Work 3 rows st.st. on the last set of 17 sts., dec. 1 st. every row at neck edge (14 sts.). Cast off.

Join wool to the neck edge of the first set of 17 sts., and work to correspond with the last set of 17 sts.

The Sleeves. With No. 12 needles cast on 40 sts. Work 4 rows g.st.

Next row: K3, * inc. 1 st. in the next st., k1, rep. from * to the last 5 sts., k5 (56 sts.).

Change to No. 10 needles. Work 4 rows st.st. Work 4 rows open patt.

Continue in st.st. until work measures $1\frac{1}{2}$ ins. from the cast-on edge.

Shape Top. Cast off 2 sts. at the beg. of every row until 16 sts. remain. Cast off.

The Front Neck Band. With No. 12 needles and the right side of work facing, begin at the left shoulder and pick up and k8 sts. along the left side of neck, 14 sts. across the front, and 8 sts. up the right side of neck (30 sts.).

Work 4 rows g.st. Cast off.

The Back Neck Band. With No. 12 needles and right side of work facing, pick up and k3 sts. along the right side of neck, 16 sts. across the back, and 3 sts. along the left side of neck.

Work 4 rows g.st. Cast off.

To Make-up. Press each piece with a warm iron and damp cloth. Sew up side seams. Sew up about $\frac{1}{4}$ in. of shoulder seams at armhole end. Sew up sleeve seams. Sew in sleeves.

Work 2 rows of double crochet using a No. 12 hook, along open shoulder edges. Work 2 button loops on each side of the front shoulders.

Press all seams. Sew on buttons to the back shoulders. Then thread the ribbon through the holes at the waist.

JACKET

Materials. 2 oz. of 3-ply baby wool; 1 pair each of No. 10 and No. 12 knitting needles; $\frac{3}{4}$ yd. of ribbon.

Measurements. Length from top to lower edge, $9\frac{1}{2}$ ins.; across the back underarms, $10\frac{1}{2}$ ins.; across half front underarms, $5\frac{3}{4}$ ins.; sleeve length underarm seam, 6 ins.

Tension. 8 sts. to 1 in.

The Back. With No. 10 needles cast on 84 sts. K into the back of sts. in the first row. Work 4 rows g.st.

Change to st.st. Work 4 rows.

Now work in the following open patt.:

****1st row:** K1, * m1, k2 tog., rep. from * to the last st., k1.

2nd row: P.

3rd row: K1, * k2 tog., m1, rep. from * to last st., k1.

4th row: P. These 4 rows form open patt.

Work 6 rows st.st. **.

Rep. from ** to ** twice more.

Continue in st.st. until work measures 6 ins. from the cast-on edge.

Shape Armholes. Cast off 4 sts. at the beg. of the next 2 rows, then k2 tog. each end of every row until 68 sts. remain.

Continue until work measures 9 ins. from the cast-on edge.

Change to No. 12 needles and work 6 rows g.st.

Shape Shoulders. Cast off 18 sts. at the beg. of the next 2 rows. Cast off the remaining sts.

The Right Front. With No. 10 needles cast on 46 sts. Work as for the back until work measures 6 ins. from the cast-on edge.

Shape Armhole. With wrong side of work facing, cast off 4 sts. at the beg. of next row. Then k2 tog. at armhole end of every row until 38 sts. remain. Continue until work measures 8 ins. from cast-on edge.

Shape the Neck. With right side of work facing, cast off 8 sts. at the beg. of the next row. Work for 1 in. at the same time casting off 3 sts. at the beg. of every row which starts at neck edge, until 18 sts. remain.

Change to No. 12 needles. Work 6 rows g.st. Cast off.

Work left front as right front, with shapings at opposite edges.

The Sleeves. With No. 12 needles cast on 46 sts. Work 4 rows g.st.

Make a row of holes thus: k2, * m1, k2 tog., k2, rep. from * to end.

Work 3 rows g.st. Work 4 rows st.st.

Work 4 rows open patt.

Continue in st.st. until work measures 6 ins. from the cast-on edge.

Shape Top. Cast off 1 st. at the beg. of every row until 14 sts. remain. Cast off.

The Neck Band. With No. 12 needles, cast on 6 sts. Work in g.st. for 2 rows. Make slot thus:

*1st row: K2, cast off 2, k2.

Next row: K2, cast on 2, k2.

Work 4 rows g.st., rep. from *, making 20 slots in all.

Work 2 rows. Cast off.

The Front Edging. With No. 12 needles cast on 4 sts. Work $7\frac{1}{2}$ ins. g.st. Cast off. Make another strip to match.

To Make-up. Press each part with a warm iron and damp cloth. Sew up shoulder, side and sleeve seams. Sew in sleeves. Sew on front edgings. Sew on the neck band. Press all seams. Thread ribbon through the slots round neck and lower edge of sleeves.

BONNET

Materials. $\frac{1}{2}$ oz. of 3-ply baby wool; 1 pair of No. 10 needles; $\frac{3}{4}$ yd. of ribbon.

Measurements. Round brim, $10\frac{1}{4}$ ins.

Tension. 8 sts. to 1 in.

With No. 10 needles, cast on 82 sts. (loosely). K into the back of sts. in the first row. Work 8 rows g.st.

**Next row: K3, p to the last 3 sts., k3.

Next row: K. Rep. the last 2 rows once.

Work 4 rows open patt. (as for the Baby's Jacket on page 404) keeping 3 sts. at each end in g.st.

Rep. from ** twice more. Now continue in st.st. (keeping the 3 sts. each end in g.st. for the edges). Work for 26 rows, ending on a p row, and dec. 1 st. at end of this row (81 sts.).

Shape Crown. (All in g.st.)

1st row: * K2 tog., k7, rep. from * to end.

2nd and every alternate row: K.

3rd row: * K2 tog., k6, rep. from * to end.

5th row: * K2 tog., k5, rep. from * to end.

7th row: * K2 tog., k4, rep. from * to end.

9th row: * K2 tog., k3, rep. from * to end.

11th row: * K2 tog., k2, rep. from * to end.

13th row: * K2 tog., k1, rep. from * to end.

15th row: * K2 tog., rep from * to end. Break off wool and draw up the remaining sts. Fasten off. Press with a warm iron and damp cloth. Press back the 8 rows of g.st. for brim. Join back seam for 3½ ins. from centre of crown. Sew on ribbon.

MITTS

Materials. ½ oz. of 3-ply baby wool; 1 pair each of No. 10 and No. 12 knitting needles; ½ yd. of ribbon.

Tension. 8 sts. to 1 in.

With No. 10 needles cast on 32 sts. K into back of first row loosely.

Work 4 rows g.st. Work 4 rows st.st. Work 4 rows open patt. (as for the Baby's Jacket on page 404). Now continue in st.st. until work measures 2 ins. from the cast-on edge (ending on a p row). Change to No. 12 needles and k2 rows g.st.

Next row: * K2, m1, k2 tog., rep. from * to end. K 2 rows g.st.

Change to No. 10 needles and work 4 rows st.st. Now continue in g.st. and work for 2 ins.

Shape Top.

1st row: K3, * k2 tog., k4, rep. from * to last 5 sts., k2 tog., k3.

2nd and every alternate row: K.

3rd row: * K3, k2 tog., rep. from * ending k2.

5th row: K3, * k2 tog., k2, rep. from * ending k1.

7th row: K3, * k2 tog., k1, rep. from * ending k2 tog.

8th row: * K2 tog., rep. from * to end.

Break off wool and draw up the remaining sts. Fasten off.

Make second mitt to match.

To Make-up. Sew up seam. Press with a warm iron and damp cloth. Thread ribbon through holes at wrist.

BOY'S VEST AND PANTS

Both these garments are shown in photograph illustration facing page 385.

Materials. 5 oz. of 3-ply vest wool; 1 pair each of No. 12 and No. 10 knitting needles; 1 button.

Measurements. *The Vest:* length from the top of shoulder to lower edge, 16 ins.; across the back underarm, $11\frac{1}{2}$ ins.; across the front underarm, $11\frac{1}{2}$ ins.; sleeve length (underarm seam), 4 ins.

The Pants: length from waist to lower edge (front), 12 ins.; length from waist to lower edge (back), 13 ins.; across widest part, 12 ins.

Tension. 8 sts. to 1 in.

THE VEST

The Back. With No. 12 needles cast on 92 sts. Rib in k1, p1 for 1 in. Change to No. 10 needles and st.st. until work measures 11 ins. from the cast-on edge.

Shape Armholes. Cast off 6 sts. at the beg. of the next 2 rows. Then k2 tog. at the beg. and end of every row until 72 sts. remain. Continue on these 72 sts. until armhole measures 4 ins., ending on a p row.

Shape Back of Neck. K24 sts., cast off 24 sts., k24 sts.

Continue on the last set of 24 sts. for 1 in., at the same time casting off 2 sts. at the beg. of every neck edge row until 18 sts. remain.

Cast off.

Join wool to neck end of remaining 24 sts., and work to match.

The Front. Work as for the back until work measures 11 ins. from the cast-on edge.

Shape Armholes. Cast off 6 sts. at the beg. of the next 2 rows. Then k2 tog. each end of every row until 72 sts. remain.

Shape Neck. Work 33 sts., cast off 6 sts., work 33 sts.

Work on the last set of 33 sts. (placing the first set of 33 sts. on a spare needle) until armhole measures the same as for the back, at the same time k2 tog. at the beg. of every neck edge row until 18 sts. remain.

Cast off.

Return to the 33 sts. on spare needle, join wool at the neck edge, and work to correspond with the last set of 33 sts.

The Sleeves. With No. 12 needles cast on 74 sts. Rib in k1, p1 for 1 in.

Change to No. 10 needles and st.st. Work 3 ins.

Shape Top. Dec. 1 st. each end of every alternate row until 34 sts. remain. Cast off.



[248] Warm underwear sets make the children well prepared for winter, and this practical little set for a boy is knitted mainly in stocking stitch with ribbed borders. The vest has short sleeves for extra warmth, and the pants fit well at the waist with a band of ribbing. The girl's knickers fit smoothly under her tunic and are threaded with cord at the waist.

THE PANTS

Right Leg. With No. 12 needles, cast on 84 sts. Rib for 2 ins. in k1, p1. Change to No. 10 needles and st.st.

Back Shaping. 1st row: K7, turn.

2nd and every alternate row: P.

3rd row: K14, turn.

5th row: K21, turn.

7th row: K28, turn.

Continue in this way, working 7 more sts. in every k row, until 28 sts. remain unworked.

Continue in st.st. on all sts., increasing at the longer edge of work on the next row and every 4th row following until there are 96 sts. Continue without further shaping until the short edge measures $8\frac{1}{2}$ ins. from the cast-on edge.

Shape Leg. K2 tog. each end of the next row and every 4th row following until 84 sts. remain.

Change to No. 12 needles, rib 1 in. in k1, p1. Cast off loosely.

The Left Leg. Work as for the right leg, but k one row after the top ribbing, before starting to work back shaping and read k for p and p for k in order to reverse work.

The Front Ribbings. With No. 12 needles, cast on 8 sts. Rib 4 rows k1, p1. Make buttonhole thus:

Next row: Rib 2, cast off 4, rib 2.

Next row: Rib 2, cast on 4, rib 2. Now continue in k1, p1 rib, until work measures 8 ins. from the cast-on edge. Cast off.

For underwrap cast on 10 sts. with No. 12 needles, and work in k1, p1 rib for 8 ins. Cast off.

TO MAKE UP

The Vest. With No. 12 needles and with right side of work facing, pick up and k76 sts. round the front of the neck. Rib in k1, p1 for 8 rows. Cast off loosely.

With No. 12 needles and right side of work facing, pick up and k52 sts. round the back of the neck. Rib in k1, p1 for 8 rows. Cast off loosely.

Sew up shoulder, side, and sleeve seams. Sew in sleeves. Press with a warm iron and damp cloth.

The Pants: Press each part with a warm iron and damp cloth. Sew up the back seam. Join the short leg seams and 1 in. of front seam at lower edge, sew on the underwrap ribbing to left front edge, and sew buttonhole ribbing to right front edge. Press all seams. Sew on button.

GIRL'S KNICKERS

Shown in photograph illustration facing page 385.

Materials. $3\frac{1}{2}$ oz. of 3-ply wool; 1 pair each of No. 10 and No. 12 knitting needles.

Measurements. Round widest part, about 28 ins.; length down side fold, $12\frac{1}{2}$ ins.

Tension. 9 sts. to 1 in., after light pressing.

The Left Leg. With No. 10 needles cast on 116 sts. Rib in k1, p1 for 2 ins. Continue in the following rib.

1st row: K1, (p2, k2) to the last 3 sts., p2, k1.

2nd row: P1, (k2, p2) to the last 3 sts., k2, p1.

Continue until work measures 10 ins. from the cast-on edge (ending on the second row of patt.)

Shape Waist.

Next row: Work 100 sts., turn, work back.

Next row: Work 80, turn, work back.

Next row: Work 60, turn, work back.

Next row: Work 40, turn, work back.

Next row: Work 20, turn, work back.

Change to No. 12 needles and work all sts. in k1, p1 rib for $1\frac{3}{4}$ ins.

Make a row of holes thus: * rib 4, m1, take 2 tog., rep. from * to last 2 sts., rib 2. Rib in k1, p1 for $\frac{1}{2}$ in. Cast off loosely.

The Right Leg. Work as for the left leg, but end on the 1st row of patt. before shaping waist.

The Gusset. With No. 10 needles cast on 1 st. and k1, p1 and k1 all into this st. Now work in k1, p1 rib, but inc. 1 st. at each end of every alternate row until there are 31 sts.

Work 1 row straight, then dec. 1 st. at each end of every alternate row until 3 sts. remain, k3 tog. Fasten off.

To Make-up. Press work with a warm iron and damp cloth. Join front and back seams to within $4\frac{3}{4}$ ins. of lower edge, then join rib of leg seams. Sew in gusset. Thread elastic through holes at waist.

LADY'S VEST AND PANTIES

Shown in photograph illustration facing page 385.

Materials. 7 ozs. of 3-ply vest wool; 1 pair each of No. 10 and No. 12 knitting needles; 1 No. 10 crochet hook; $\frac{3}{4}$ yd. of ribbon.

Measurements. *Vest:* from top to lower edge, 20 ins.; 34 in. bust.

Panties: across widest part, $14\frac{1}{2}$ ins.; down side fold, 15 ins.

Tension. 9 sts. to 1 in.

THE VEST

Back and Front. Both back and front are alike.

Begin at the lower edge. With No. 10 needles cast on 104 sts.

Rib in k1, p1 for 1 in. Change to the following rib:—

1st row: * K3, p1, rep. from * to end of row.

2nd row: P.

These 2 rows form rib.

Continue until work measures 12 ins. from the cast-on edge.

Change to No. 12 needles and rib in k1, p1 for 3 ins.

Change back to No. 10 needles and main rib, and work for 5 ins.

Change to No. 12 needles and work in k1, p1 rib for 2 ins.

Cast off loosely.

THE PANTIES

The First Leg. With No. 12 needles cast on 116 sts., work 2 ins. in k1, p1 rib.

Change to No. 10 needles and main rib as for vest.

Keeping the rib patt. correct dec. 1 st. each end of the 8th row and every following 4th row until 104 sts. remain.

Continue without further shaping until 12 ins. from the cast-on edge.

Shape Top.

1st row: Work to the last 20 sts., turn, work to end of row.

2nd and every alternate row: Rib.

3rd row: Work to the last 32 sts., turn, work to end of row.

5th row: Work to the last 44 sts., turn, work to end of row.

7th row: Work to the last 56 sts., turn, work to end of row.

9th row: Work to the last 68 sts., turn, work to end of row.

11th row: Work to the last 80 sts., turn, work to end of row.

13th row: Work to the last 92 sts., turn, work to end of row.

Change to No. 12 needles and work in k1, p1 rib across all sts. for 2 ins.

Make a row of holes thus: * Rib 3, rib 2 tog., m1, rep. from * to last 4 sts., rib 4.

Rib 4 more rows. Cast off loosely.

The Second Leg. Work as for first leg, but with the top shaping at the opposite edge.

The Gusset. With No. 12 needles cast on 3 sts., work in k1, p1 rib but inc. 1 st. each end of every row until there are 37 sts.

Work 1 row straight, then dec. 1 st. each end of every row until 3 sts. remain. Cast off.

TO MAKE UP

Press each part with a warm iron and damp cloth. Sew up the side seams of vest. Sew up the centre seams of panties, leaving a space to sew in the gusset. Sew up the inner leg seams formed by ribbing at lower edge. Sew in gusset.

With a No. 10 crochet hook work round the lower edge of each leg and round the top of vest as follows:

* 1 (double crochet) d.c. into each of the first 2 sts., 3 (chain) ch., 1 d.c. into the next st., rep from * all round. Fasten off.

Press all seams. Sew ribbon shoulder straps to vest. Thread ribbon or elastic through holes at waist of panties.

GIRL'S VEST AND KNICKERS

Shown in photograph illustration facing page 385.

Materials. 5 oz. of 3-ply vest wool; 1 pair of No. 10 and 1 set of four No. 11 knitting needles, pointed each end.

Measurements. *The Vest:* from top of shoulder strap to lower edge, 19 ins.; across the back and front underarms, 12 ins.

The Knickers: from waist to lower edge (side edge), 10½ ins.; across the widest part, 12½ ins.

Tension. 17 sts. to 2 ins.

THE VEST

Back and Front alike. ** With No. 10 needles cast on 102 sts., work in k1, p1 rib for 2 ins. Change to the following rib:

1st row: * K1, p1, rep. from * to end of row.

2nd row: P.

Continue in main rib until 6 ins. from the cast-on edge. Now dec. 1 st. each end of the next row and every following 8th row until 6 dec. rows have been worked. Work 12 rows without dec.

Now inc. 1 st. each end of next row and every 6th row following until there are 102 sts. again**.

Shape Armholes. Dec. 1 st. each end of every row for 10 rows.

Shape Neck.

1st row: K2 tog., work the next 33 sts. (place these 34 sts. on a spare needle), cast off 12 sts., work 33 sts., k2 tog.

Work on the last 34 sts., dec. 1 st. each end of every row until 2 sts. remain, take 2 tog., and fasten off. Return to the 34 sts. on spare needle and work to correspond with the first side.



[249] The attractive vest and pants set on the left is in 3-ply wool in a trim rib-stitch, so that it fits closely and will not ride or wrinkle under a slim-fitting suit. The girl's set is in rib-stitch, the vest is high at the back for extra warmth, with knitted shoulder straps.

The Neck Ribbing. With No. 11 needles, cast on 32 sts. for the first shoulder, then with right side of work facing, beg. at shoulder and pick up and k66 sts. round the front of the neck; cast on 32 sts. for the second shoulder, pick up and k66 sts. round the back of the neck. Work 6 rounds in k1, p1 rib. Cast off loosely, in rib.

The Armhole Ribbing. With two No. 11 needles, pick up and k114 sts. from round the armhole. Work 6 rows in k1, p1 rib. Cast off loosely in rib. Work second armhole to correspond.

THE KNICKERS

Left Leg. ** With two No. 11 needles cast on 90 sts. Work in k1, p1 rib for 8 rows.

Change to No. 10 needles and main rib as for vest and work 4 rows, then inc. 1 st. at the beg. of the next row and every 4th row following until there are 108 sts.

Work 6 rows without shaping, then dec. 1 st. each end of next row and every 8th row following until there are 102 sts., then every following 6th row until 92 sts. remain**.

Shape Top. 1st row: Work 45 sts., turn.

2nd and every alternate row: P.

3rd row: Work 33 sts., turn.

5th row: Work 21 sts., turn.

7th row: Work 9 sts., turn.

9th row: Change to two No. 11 needles and work across all sts.

Next row: Work 6 sts., * k2 tog., work 10 sts., rep. from * to end.

Change to k1, p1 rib. Rib 4 rows.

Now make a row of holes thus:

Rib 4, * m1, k2 tog., k3, rep. from * to end of row.

Rib 2 more rows. Cast off loosely in rib.

The Right Leg. Work from ** to **, then work one row without shaping.

Shape Top. 1st row: P45, turn.

2nd and every alternate row: Rib.

3rd row: P33, turn.

5th row: P21, turn.

7th row: P9, turn.

9th row: Change to two No. 11 needles and work across all sts.

Next row: Work 6 sts., * k2 tog., work 10 sts., rep. from * to end.

Change to k1, p1 rib and complete top as for left leg.

The Gusset. With No. 10 needles cast on 3 sts. Work in k1, p1 rib, but inc. 1 st. each end of every alternate row until there are 21 sts. Then dec. 1 st. each end of every alternate row until 3 sts. remain. Cast off.

TO MAKE UP

Press each part with a warm iron and damp cloth.

Sew up side seams of vest.

Join back and front seams of knickers to within $3\frac{1}{2}$ ins. of lower edge, then join short leg seams in k1, p1 rib. Sew in gusset. Press all seams. Thread cord or elastic through holes at waist.

LADY'S CARDIGAN

Shown in photograph illustration facing page 416.

Materials. 7 oz. of 3-ply wool; 1 pair each of No. 10 and No. 12 knitting needles; 4 buttons.

Measurements. Length from top of shoulder to lower edge, $19\frac{1}{2}$ ins.; across back underarms, 17 ins.; across half front underarms, 9 ins. (with border); length of underarm sleeve seam, $17\frac{1}{2}$ ins.

Tension. 9 sts. to 1 in.

The Back. With No. 12 needles cast on 110 sts., rib in k1, p1 for 5 ins. Change to No. 10 needles and st.st.

Continue for 2 ins. (7 ins. from the cast-on edge). Then inc. 1 st. each end of the next row and every 6th row following until there are 120 sts. Continue without further shaping until work measures $13\frac{1}{2}$ ins. from the cast-on edge.

Shape Armholes. Cast off 6 sts. at the beg. of the next 2 rows.

Then k2 tog. each end of every row until 94 sts. remain.

Continue without further shaping until armhole measures 7 ins. deep on straight, ending on a p row.

Shape Shoulders and Back of Neck. K32 sts., cast off 30 sts., k32 sts. (place the first set of 32 sts. on a stitch holder). Work on the last set of 32 sts.

Cast off 8 sts. at the beg. of the next 4 armhole end rows.

Return to the 32 sts. on stitch holder. Join wool at the neck edge. Work back to armhole end. Now cast off 8 sts. at the beg. of the next 4 armhole end rows.

The Right Front. With No. 12 needles cast on 56 sts., rib for 5 ins. in k1, p1. Change to No. 10 needles and st.st.

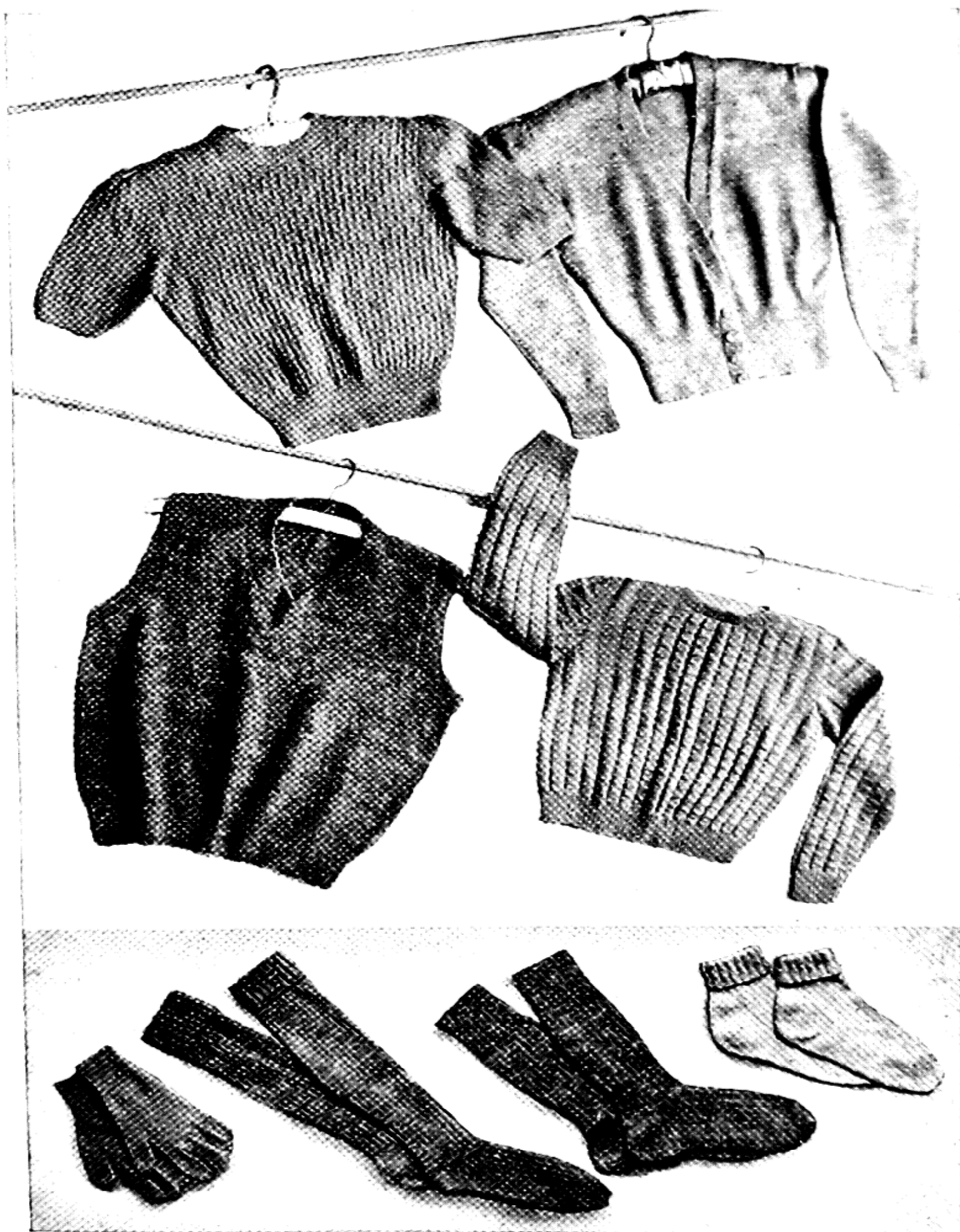
Work for 2 ins. (7 ins. from the cast-on edge).

With wrong side of work facing, inc. 1 st. at the beg. of the next row and every 6th row following, 10 times, at the same time dec. 1 st. on the next row and every 5th row following.

Continue the front edge decreasings until work measures $13\frac{1}{2}$ ins. from the cast-on edge, ending with a k row.

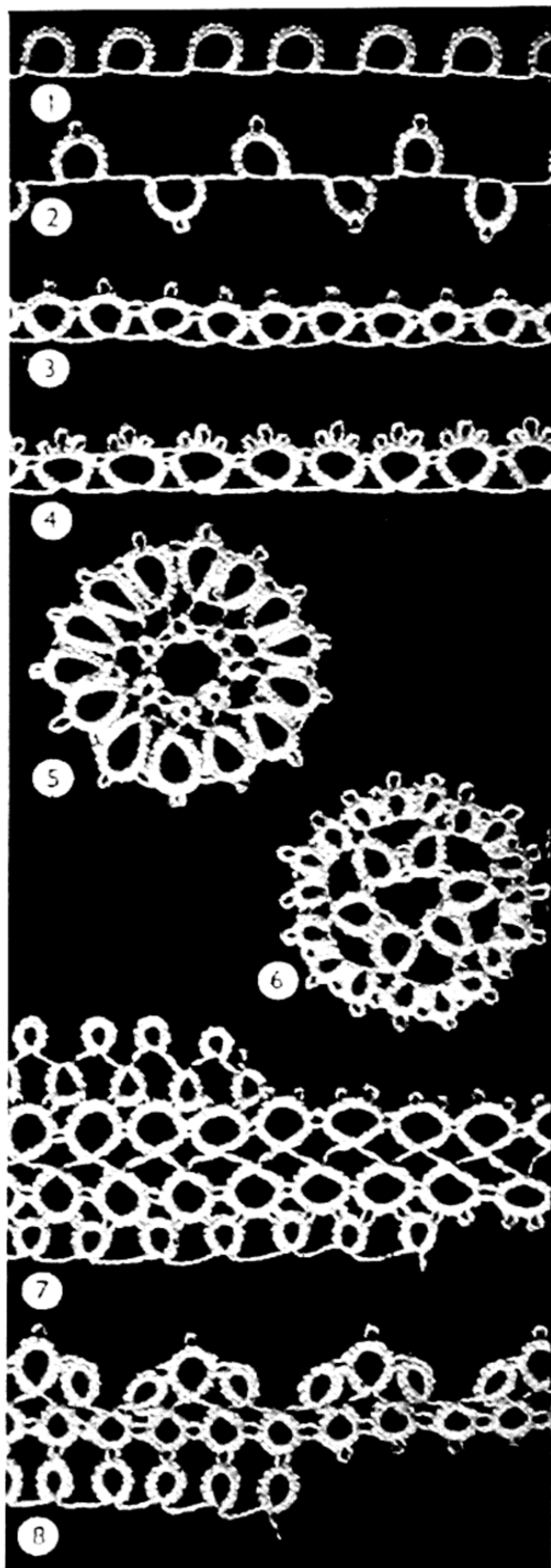


[250] Tailored and trim, the neat cardigan looks most attractive when worn with the classic, short-sleeved pullover. The patterned, long-sleeved pullover at top, right, can be worn equally well by a boy or a girl.



A lady's classic jumper and cardigan, pullover for a man, and a jumper for boy or girl. Socks for a man and boy, and lady's ankle socks and gloves.

KNITTED LACE AND TATTING



The six knitted lace edgings are described in the Knitting chapter, and the instructions for working the six tatted lace edgings and two motifs are given in the chapter on Tatting.

Shape Armhole (wrong side of work facing). Cast off 6 sts. at the beg. of next row, then k2 tog. at beg. of the next 6 armhole end rows.

Still continue the front edge dec. until 32 sts. remain, then work straight until armhole measures 7 ins. deep on straight.

Shape Shoulder. Cast off 8 sts. at the beg. of the next 4 armhole end rows.

The Left Front. Work as for the right front with shapings on the opposite edges.

The Sleeves. With No. 12 needles cast on 54 sts., rib 3 ins. in k1, p1.

Change to No. 10 needles and st.st. Work for 1 in., then inc. 1 st. each end of the next row and every 6th row following until there are 90 sts., then work straight until sleeve measures $17\frac{1}{2}$ ins. from the cast-on edge.

Shape Top. Cast off 3 sts. at the beg. of the next 4 rows.

Cast off 2 sts. at the beg. of every row until 54 sts. remain. Then 1 st. at the beg. of every row until 30 sts. remain. Cast off.

The Ribbed Edging. With No. 12 needles cast on 12 sts., rib 2 rows k1, p1. Make buttonhole thus:

Next row: Rib 4, cast off 4, rib 4.

Next row: Rib 4, cast on 4, rib 4.

Continue in ribbing, making 3 more buttonholes $1\frac{1}{4}$ ins. apart. Then continue in ribbing until the strap is long enough to go up the right front, round the back of neck and down the left front to lower edge. Cast off.

To Make-up. Press each part with a warm iron and damp cloth on the wrong side. Sew up the shoulder, side, and sleeve seams. Sew in sleeves. Sew on the ribbed edging, beg. at the lower edge of right front with buttonhole end. Press all seams. Sew on buttons.

CLASSIC PULLOVER

Shown in photograph illustration facing page 416.

Materials. 6 oz. of 3-ply wool; 1 pair each of No. 10 and No. 12 knitting needles; 3 buttons; 1 No. 12 crochet hook.

Measurements. Length from top of shoulder to lower edge, 18 ins.; across back and front underarms, 15 ins.; underarm of sleeve seam, 5 ins.

Tension. 8 sts. to 1 in.

The Front. With No. 12 needles cast on 102 sts., rib in k1, p1 for 3 ins., but inc. 1 st. at end of last row (103 sts.). Change to No. 10 needles and the following patt.:

1st row: * P5, k1, rep. from * to the last st., p1.

2nd row: K1, * p1, k5, rep. from * to end.

Rep. 1st and 2nd rows twice.

7th row: P2, * k1, p5, rep. from * to the last 5 sts., k1, p4.

8th row: K4, * p1, k5, rep. from * to the last 3 sts., p1, k2.

Rep. 7th and 8th rows twice.

These 12 rows form patt. Keeping patt. correct, work 12 rows patt. inc. 1 st. each end of the next row and every 6th row following until there are 121 sts. Continue without shaping until work measures $13\frac{1}{2}$ ins. from the cast-on edge.

Shape Armholes. Cast off 5 sts. at the beg. of the next 2 rows, then k2 tog. each end of every row until 97 sts. remain. Continue until armhole measures 5 ins. deep on straight.

Shape for the Neck. Work 43 sts., turn. Place the remaining 54 sts. on a spare needle.

Work on the first set of 43 sts. for 2 ins., at the same time casting off 2 sts. at the beg. of every neck edge row until 33 sts. remain.

Shape Shoulder. Cast off 11 sts. at the beg. of the next 3 armhole end rows.

Join wool at the neck edge of the remaining 54 sts. Cast off the next 11 sts., and work the remaining 43 sts. to correspond with the first set of 43 sts.

The Back. Work as for the front until the armhole shaping is completed, then proceed until back measures $13\frac{1}{2}$ ins. from start.

Divide sts. for back opening. Work 49 sts. (place the remaining 48 sts. on a spare needle). Work on the first 49 sts. until armhole measures 6 ins. deep on straight, ending at centre back.

Shape Back of Neck. Cast off 10 sts. at the beg. of the next row. Work for 1 in., but at the same time cast off 2 sts. at the beg. of every neck edge row until 33 sts. remain.

Shape Shoulder. Cast off 11 sts. at the beg. of the next 3 armhole end rows.

Return to the 48 sts. on spare needle, join wool to inner end and cast on 1 st. (49 sts.). Work to correspond with the first 49 sts.

The Sleeves. With No. 12 needles cast on 78 sts., rib for 1 in. in k1, p1, but inc. 1 st. at end of last row (79 sts.).

Change to No. 10 needles.

Work in patt. for 1 in., then inc. 1 st. each end of the next row and every 4th row following until there are 91 sts., work straight until sleeve measures 5 ins. from cast-on edge.

Shape Top. Cast off 5 sts. at the beg. of the next 2 rows, then 2 sts. at the beg. of every row until 69 sts. remain, then 1 st. at the beg. of every row until 35 sts. remain. Cast off.

The Neck Band. With No. 12 needles cast on 130 sts., rib in k1, p1 for 1 in. Cast off loosely, in rib.

To Make-up. Press each part with a warm iron and damp cloth. Sew up side, shoulder, and sleeve seams. Sew in sleeves. Sew on neck band. With a No. 12 crochet hook, work two rows of d.c. down each side of the back opening. Work button loops on the right-hand side of back opening. Press all seams. Sew on buttons.

PULLOVER FOR BOY OR GIRL

Shown in photograph illustration facing page 416.

Materials. 5 oz. of 3-ply wool; 1 pair each of No. 12 and 9 knitting needles.

Measurements. Length from top of shoulder to lower edge, 15½ ins.; width across back and front underarms, 15 ins.; length of sleeve (underarm seam), 14 ins.

Tension. 7 sts. to 1 in.

The Back. With No. 12 needles cast on 106 sts., rib in k1, p1 for 2 ins.

Change to No. 9 needles and the following patt.:

1st row: P.

2nd row: K.

3rd row: * K4, p2, rep. from * ending k4.

4th row: * P4, k2, rep. from * ending p4.

5th row: As 3rd row.

6th row: As 4th row. These 6 rows form patt.

Continue in patt. until work measures 10 ins. from the cast-on edge.

Shape Armholes. Cast off 3 sts. at the beg. of the next 2 rows. Then k2 tog. each end of every row until 82 sts. remain. Continue until armhole measures 4½ ins. deep on the straight.

Shape Neck. Patt. 28 sts., cast off 26 sts., patt. to end.

Work in patt. on the last 28 sts. for 1 in., at the same time dec. 1 st. at the neck edge of every row until 22 sts. remain.

Shape Shoulder. Cast off 11 sts. at the beg. of the next 2 armhole end rows.

Return to the remaining 28 sts., join wool at the neck edge and work to correspond with the first set of 28 sts.

The Front. Work as for the back until armhole shaping is completed. Continue until armhole measures 4 ins.

Shape Neck. Patt. 30 sts., cast off 22 sts., work to end.

Continue in patt. on the last 30 sts., until armhole measures the same as for the back, at the same time dec. 1 st. at the neck edge of every row until 22 sts. remain.

Shape Shoulder. Cast off 11 sts. at the beg. of the next 2 armhole end rows.

Return to the remaining 30 sts., join wool at the neck edge and work to correspond with the last set of 30 sts.

The Sleeves. With No. 12 needles cast on 52 sts., rib in k1, p1 for 2 ins.

Change to No. 9 needles and main patt. and work 6 rows.

Now inc. 1 st. each end of the next row and every 6th row following until there are 72 sts. after which work straight until sleeve measures 14 ins. from the cast-on edge (or length required).

Shape Top. Cast off 2 sts. at the beg. of every row until 32 sts. remain, then 1 st. at the beg. of every row until 12 sts. remain. Cast off.

The Neck Ribbing. With No. 12 needles, and right side of work towards you, pick up and k48 sts. round the front edge of neck. Rib 8 rows k1, p1. Cast off loosely.

Pick up and k44 sts. round the back edge of neck. Rib 8 rows k1, p1. Cast off loosely.

To Make-up. Press with a warm iron and damp cloth. Sew up side, shoulder, and sleeve seams. Sew in sleeves. Press all seams.

MAN'S SLEEVELESS PULLOVER

Shown in photograph illustration facing page 416.

Materials. 6 oz. of 3-ply wool; 1 pair each of No. 12 and No. 10 knitting needles.

Measurements. To fit a 38 to 40 in. chest.

Tension. 15 sts. to 2 ins.

The Front. With No. 12 needles cast on 142 sts. Rib in k1, p1 for 3 ins., but inc. 1 st. at end of last row. Change to No. 10 needles and the following patt.:

1st row: K.

2nd row: * K7, p1, rep. from * ending k7.

3rd and every alternate row: K.

4th row: P1, * k5, p3, rep. from * ending p1.

6th row: P2, * k3, p5, rep. from * ending p2.

8th row: P3, * k1, p7, rep. from * ending p3.

10th row: * P7, k1, rep. from * ending p7.

12th row: K1, * p5, k3, rep. from * ending k1.

14th row: K2, * p3, k5, rep. from * ending k2.

16th row: K3, * p1, k7, rep. from * ending k3.

These 16 rows form patt.

Continue until 12 ins. from the cast-on edge (ending on the 16th row of patt.).

Shape Armholes. Cast-off 7 sts. at the beg. of the next 2 rows.



[251] *This sports pullover has a deep welt, armhole bands, and V-neck in narrow ribbing.*

Cast off 4 sts. at the beg. of the next 2 rows. Then k2 tog. each end of every row until 95 sts. remain.

Divide sts. for the front opening. Work 47 sts. (place the next 48 sts. on a spare needle).

Work on the 47 sts., dec. 1 st. at the front edge on every alternate row until 20 sts. remain, then work straight until armhole measures 8 ins. on the straight.

Shape Shoulder.

Cast off 10 sts. at the beg. of the next 2 armhole end rows.

Return to the 48 sts. on spare needle. Join wool at the front edge. 1st row: K2 tog., patt. to end (47 sts.).

Work to match the first set of 47 sts.

The Back. Work as for the front until ready to start armhole shaping.

Shape Armholes. Cast off 6 sts. at the beg. of the next 2 rows.

Cast off 4 sts. at the beg. of the next 2 rows.

Then k2 tog. each end of every row until 87 sts. remain.

Continue until armhole measures 8 ins. deep on straight.

Shape Shoulders. Cast off 10 sts. at the beg. of the next 4 rows.

Cast off remaining sts. for the back of the neck.

The Neck Band. With No. 12 needles cast on 194 sts., rib in k1, p1 for 4 rows.

5th row: Sl.1, k2 tog., rib 71, k3 tog., rib 40, k3 tog., rib 71, k2 tog., p1 (188 sts.). Work 6 more rows, dec. 1 st. each end of every row. Cast off.

The Armhole Bands. With No. 12 needles cast on 188 sts., rib k1, p1, dec. 1 st. each end of alternate rows until 178 sts. remain. Cast off.

To Make-up. Press back and front. Sew up the shoulder seams. Sew on armhole bands. Sew on neck band, joining shaped centre front edges together. Join side seams. Press all seams.

LADY'S GLOVES

Shown in photograph illustration facing page 416.

Materials. 1 oz. of 3-ply wool; 1 pair of No. 12 needles.

Tension. 8 sts. to 1 in.

THE RIGHT HAND

Cast on 48 sts. (loosely). Rib in k1, p1 for $2\frac{1}{2}$ ins. Continue in moss stitch, and work 8 rows.

The Thumb. To beg. the thumb, inc. thus:

1st row: Moss stitch 26, work twice into each of the next 2 sts., work to end. Work 3 rows straight.

Continue thus, inc. at each end of the thumb sts. in every 4th row (2 sts. more each time between incs.) until there are 18 thumb sts. (64 sts. in all).

Next row: Work 26 sts., and leave on pin, work to end. Break off wool and put last 20 sts. on pin.

Join wool to 18 thumb sts., then work on the thumb sts. for 19 rows.

Next row: K2 sts. tog. all along the row.

Fasten off.

Join seam of thumb.

Return to the main sts. and join wool to side edge of the 20 sts. on pin.

Work 20 sts., pick up and k2 sts. from the base of thumb, then work 26 sts. from other pin.

Work $1\frac{1}{2}$ ins. straight, ending on wrong side.

1st Finger. Moss stitch 33, turn, slip the remaining 15 sts. on pin, cast on 4 sts., patt. 16 sts. Slip remaining 21 sts. on pin. Work for 28 rows. Finish off as for the top of thumb; join seam.

2nd Finger. Pick up and k4 sts. at the base of 1st finger, work 5 sts. from 15 sts. on pin, turn, work these 9 sts., then 7 sts. from the 21 sts. on pin.

Cast on 2 sts. Work 34 rows. Finish top as for thumb. Join seam.

3rd Finger. Pick up and k4 sts. from base of 2nd finger, work 5 sts. from 10 sts. on pin, turn. Work these 9 sts., then 7 sts. from the 14 sts. on pin; cast on 2 sts.

Work 28 rows. Finish as for top of thumb. Join seam.

4th Finger. Pick up and k4 sts. from base of 3rd finger, then work off remaining sts. from pins.

Work 20 rows. Finish top as for the thumb. Join seam, continuing it down to wrist.

THE LEFT HAND

Work to correspond, reversing shapings thus: 1st thumb inc. row will read: Moss st. 20, work twice into each of next 2 sts., work to end.

Press on the wrong side with a warm iron and damp cloth.

LADY'S ANKLE SOCKS

Shown on photograph illustration facing page 416.

Materials. 2 oz. of 3-ply wool; 1 pair of No. 12 knitting needles.

Measurements. 7 ins. from top to base of heel, 9 in. foot.

Tension. 9 sts. to 1 in.

Cast on 60 sts. K. into the back of sts. in the first row loosely.

Rib in k2, p2 for 31 rows.

Next row: K.

Continue in st.st. for 23 rows, increasing each end of the 4th, 10th, 16th and 22nd rows. (68 sts.)

The Heel. K.17 sts., turn (leave the remaining 51 sts. on needle).

Next row: P17, rep. these 2 rows 14 times more.

Turn Heel. K4, k2 tog., k1, turn. P back.

Next row: K5, k2 tog., k1, turn. P back.

Continue in this way, knitting 1 more st. before the dec. in each k row, until all heel sts. are worked, turn and p back. (11 sts.)

Next row: K11 heel sts., pick up and k16 sts. along the heel flap, k to end of the remaining 51 sts. (78 sts.)

Next row: * P17, turn. K to end.*

Rep. from * to * 14 times.

Next row: P4, p2 tog., p1, turn. K back.

Now continue as for the other half of heel until 11 sts. remain.

Next row: P11, pick up and p16 sts. from heel flap, p to end. (88 sts.)

Work 2 rows without dec.

Next row: K24, k2 tog., k36, k2 tog., k24.

Next row: P.

Next row: K23, k2 tog., k36, k2 tog., k23.

Next row: P.

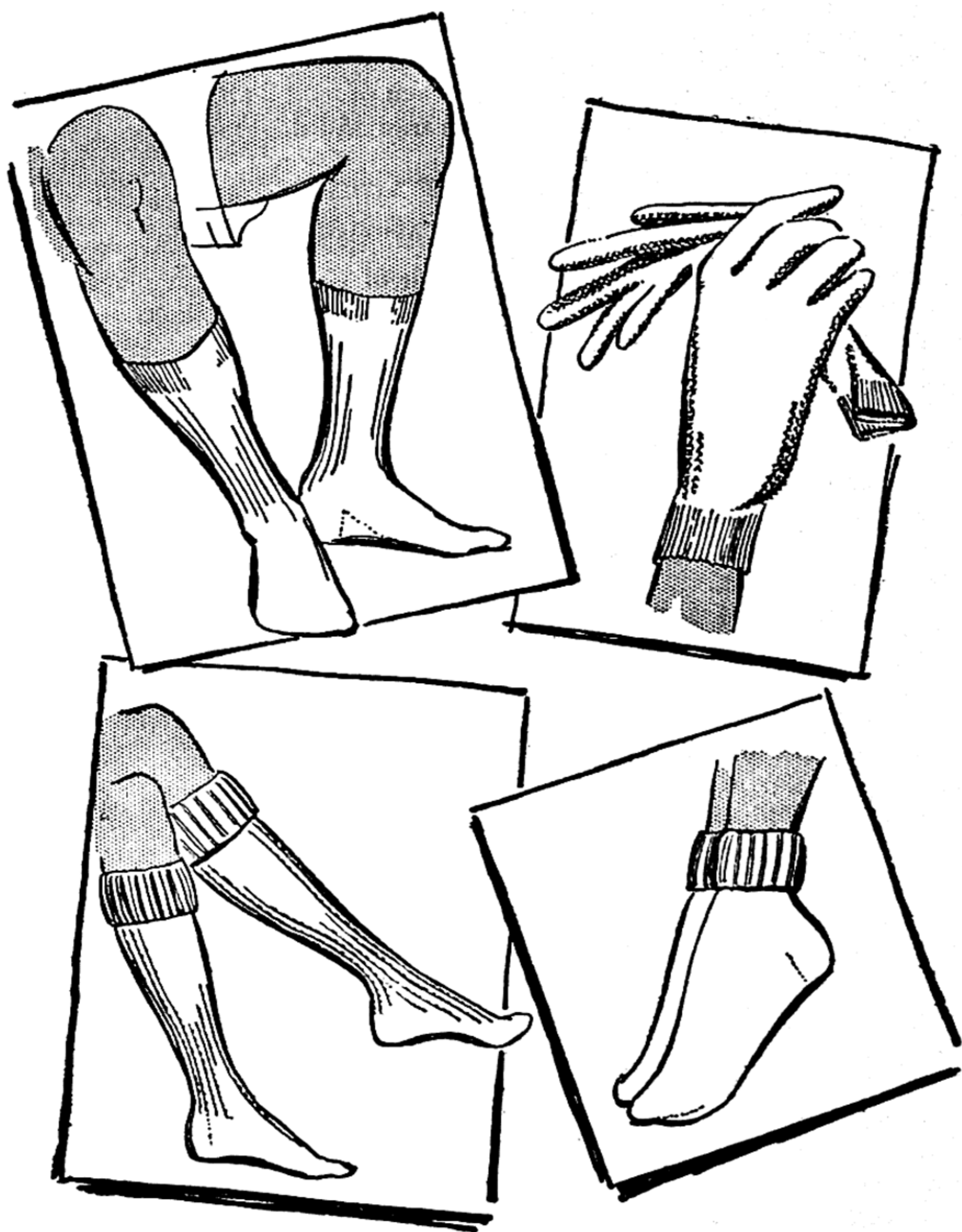
Continue to dec. in this way in every k row until 68 sts. remain (working 1 st. less before and after dec. each time), then work straight until foot measures $2\frac{1}{4}$ ins. less than length required.

Shape for Toe.

Next row: K14, k2 tog., k2, k2 tog., k28, k2 tog., k2, k2 tog., k14.

Next row: P.

Rep. these last 2 rows 11 times more, working 1 st. less before and after each set of decreases; thus next row reads:



[252] *The neat-looking men's socks at top left are in rib-stitch, which helps them to cling to the leg comfortably. The woman's gloves at top right are worked mainly in moss-stitch with tight-fitting wrist bands in rib. The three-quarter-length children's socks on the left are knitted on two needles; and the woman's ankle socks on the right have deep turnover tops in rib.*

K13, k2 tog., k2, k2 tog., k26, k2 tog., k2, k2 tog., k13.

When 20 sts. remain, cast off.

To Make-up. Press with a warm iron and damp cloth. Sew up seams; turn over ribbed top.

Work second sock to match.

CHILDREN'S SOCKS

Shown in photograph illustration facing page 416.

Materials. 4 oz. of 3-ply sock wool; 1 pair of No. 14 knitting needles.

Measurements. Length from the fold of turnover to sole, $17\frac{1}{2}$ ins.; length of foot from the back of heel to toe, $9\frac{1}{2}$ ins.; round the calf, 8 ins. (expanding to 10 ins.).

Tension. 10 sts. to 1 in.

Cast on 84 sts. (loosely with double wool).

Now use single wool. Work in rib of k2, p2 for 4 ins.

Continue in the following rib.

1st row: K.

2nd row: * K1, p2; rep. from * to end.

These 2 rows form main rib. Work for 62 rows.

1st dec. row: K2 tog., k until 2 sts. remain, k2 tog.

Work 7 rows without dec.

Rep. these last 8 rows until 66 sts. remain. Work 25 rows more, ending on a k. row.

The Heel.

P16, turn.

Next row: Sl.1, k15, rep. these last 2 rows 11 times more.

Turn Heel. P1, p2 tog., p1, turn.

Shape as follows. K1, k2 tog. (into the back of the sts.), k1, turn.

Next row: Sl.1, k to end, turn.

Next row: P2, p2 tog., p1, turn.

Work 10 more rows in this way, decreasing on every p row and working 1 st. more before the dec. than on the previous dec. row. The last row will read p7, p2 tog., p1 (9 sts.). Do not turn.

Pick up and p12 sts. from the side of heel flap, then working over the remaining 50 sts., p2 tog. (k1, p2) 10 times, k1, p17.

Next row: K16, turn.

Next row: Sl.1, p15. Rep. the last 2 rows 11 times more.

Shape as follows. K1, k2 tog. (into the back of the sts.), k1, turn.

Next row: Sl.1, p to end, turn.

Next row: K2, k2 tog., k1, turn.

Work 10 more rows in this way, decreasing in every row and working 1 st. more before the dec. on every row. The last row will read:

K7, k2 tog., k1 (9 sts.). Do not turn. Pick up and k12 sts. from the side of heel flap, k to end. (75 sts.)

Instep Shaping. P22, (k1, p2) 10 times, k1, p22.

1st dec. row: K18, k2 tog., k35, k2 tog., k18. (73 sts.)

Next row: P21, (k1, p2) 10 times, k1, p21.

2nd dec. row: K17, k2 tog., k35, k2 tog., k17.

Work 8 more rows in this way, decreasing 2 sts. on every k row and working one less st. at each end of every rep. of the dec. row until 63 sts. remain.

Work 64 rows more. Dec. 1 st. at the end of the last row (62 sts.)

Shape Toe.

1st dec. row: K1, (k8, k2 tog.) 5 times, k9.

Work 3 rows in st.st.

2nd dec. row: K1, (k7, k2 tog.) 6 times.

Work 3 rows st.st.

3rd dec. row: K1 (k6, k2 tog.) 6 times.

Work 3 rows st.st.

4th dec. row: K1, (k5, k2 tog.) 6 times.

Continue in this way working one less st. between decreases on every 4th row until 13 sts. remain. Cast off.

Work another sock to correspond. Sew up seams. Press with a warm iron and damp cloth. Turn over the ribbed top.

MAN'S RIBBED SOCKS

Shown in photograph illustration facing page 416.

Materials. 3 oz. of 3-ply sock wool; 1 set of No. 14 needles pointed at both ends.

Measurements. Length of leg from cast-on edge to heel, $14\frac{1}{2}$ ins.; length of foot, $10\frac{1}{2}$ ins.

Tension. $9\frac{1}{2}$ sts. to 1 in. over wide ribbing.

Cast on 84 sts. (28 on each of three needles), and with fourth needle work in rounds of k1, p1 rib for $3\frac{1}{2}$ ins., but inc. 1 st. at end of last round. Change to rib of k4, p1, and work for 2 ins.

1st dec. round: 1st needle: K3, k2 tog., rib to end of needle.

2nd needle: Rib without dec.

3rd needle: Rib to within the last 6 sts., k2 tog., k3, p1.

Work 7 rounds without dec.

2nd dec. round: K3, k2 tog., rib to within the last 6 sts. in the round, k2 tog., k3, p1.

Rep. last 8 rounds 3 times more.

Continue in rib without shaping until work measures 11 ins. from the cast-on edge.

Divide sts. for Heel. Work 19 sts. of the 1st needle, then slip 20 sts. on to this needle from 3rd needle (39 sts. for heel).

Divide the remaining sts. on 2 needles for instep.

Work on the 39 heel sts. for 35 rows in st.st. (starting with a p row and ending on a p row).

Turn Heel.

1st row: Sl.1, k24, sl.1, k1, p.s.s.o., turn.

2nd row: Sl.1, p11, p2 tog., turn.

3rd row: Sl.1, k11, sl.1, k1, p.s.s.o., turn.

Rep. 2nd and 3rd rows until all sts. have been worked and 13 sts. remain on needle, ending on a p row.

Next round: K the 13 heel sts., then on to the same needle pick up and k 19 sts. from the side of heel.

With the 2nd needle work in rib across the instep sts.

With the 3rd needle pick up and k19 sts. from the other side of heel and 7 sts. from the heel needle.

Next 2 rounds: 1st needle: K.

2nd needle: Work in rib.

3rd needle: K.

Next round: 1st needle: K to the last 3 sts., k2 tog., k1.

2nd needle: Work in rib.

3rd needle: K1, sl.1, k1, p.s.s.o., k to end.

Rep. the last 3 rounds until 17 sts. remain on 1st needle and 18 sts. on 3rd needle. Continue without further shaping until foot measures $8\frac{1}{2}$ ins. from the back of heel, but dec. 1 st. in centre of 2nd needle in last round.

Shape Toe.

1st dec. round: K to last 3 sts. of 1st needle, k2 tog., k1.

2nd needle: K1, sl.1, k1, p.s.s.o., k to last 3 sts., k2 tog., k1.

3rd needle: K1, sl.1, k1, p.s.s.o., k to end.

Work 3 rounds without dec.

Rep. these 4 rounds until 22 sts. remain, then k off sts. from 1st needle on to end of 3rd needle.

Cast off all sts. and sew up seam, or graft the two sets of sts. tog.

Work second sock to correspond.

Press with a warm iron and damp cloth.

CROCHET

EVERY WOMAN and child should be able to crochet, it is so useful and easy. Just one crochet hook is all that is needed and, unlike knitting, there are no dropped stitches. Consequently it is good for picking up at odd moments and handy for carrying about.

There are only about half a dozen stitches, which are not elaborate and can be easily learnt; it is the variation of the grouping and combination of these stitches which make the pattern.

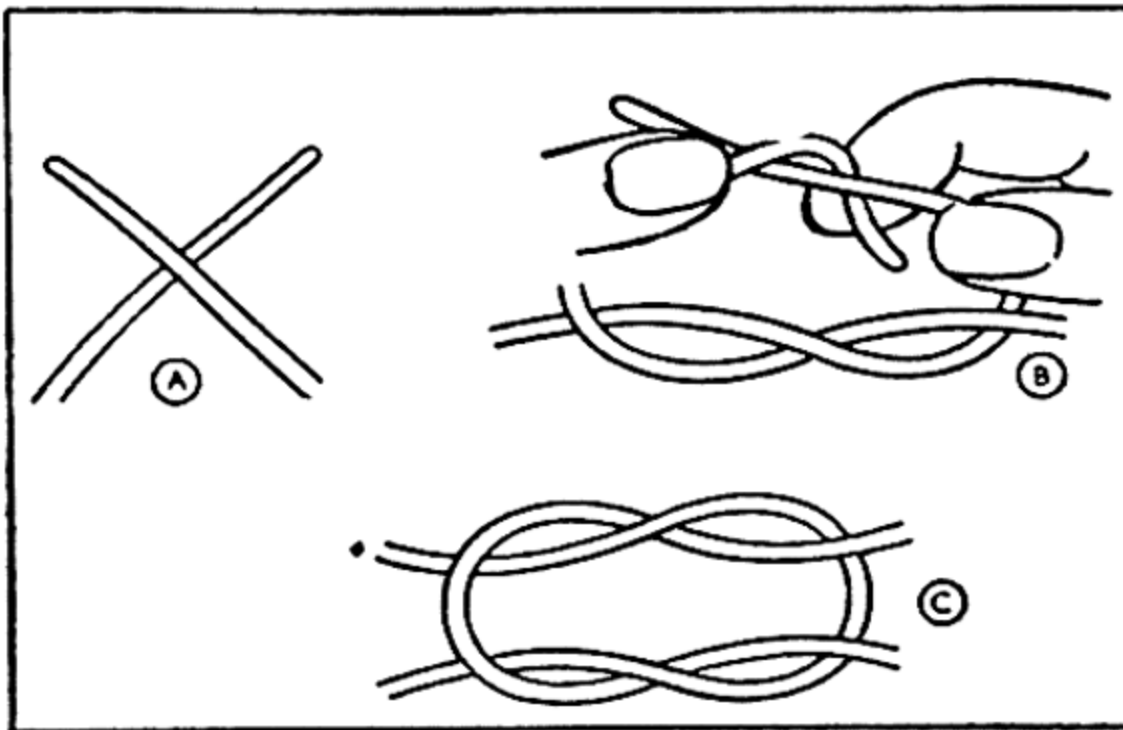
PRINCIPLES OF CROCHET

Choice of Hook. The hook in crochet is very important and care should be taken when choosing it. A nicely rounded head with a tapering neck is wanted. When crocheting an edging into woven material a fine hook is the best so that it will pierce the fabric and not catch up the threads of the material.

Choice of Thread. Almost any kind of thread can be used for crochet, these should be chosen to suit the work in hand. Cotton or linen threads are the most suitable for fine work, silk and wool can also be used effectively.

Joining Threads. A reef knot is the best join to use, as the ends can be cut quite close to the knot, making it neat without any fear of it coming undone.

To make a reef knot cross the two ends, placing right over left,



[253] Reef knot. A. Place right over left. B. Left over right and pull through to complete knot, C.

placing right over left, as in [253]A. Fold the under end over the top thread. Then repeat this movement, placing left end over right and folding top end under and through, B. The formation of the knot is as C. Pull it tight.

Twisting of Thread. To prevent the thread twisting when crocheting, place the ball in a box so that it cannot roll about.

Abbreviations. The following are generally used in crochet.

| | |
|---|--|
| st., stitch | trip.tr., triple treble (5 ch. = 1 trip.tr.) |
| ch., chain | quad.tr., quadruple treble (6 ch. = 1 quad.tr.) |
| s.c., single crochet | quin.tr., quintuple treble (7 ch. = 1 quin.tr.) |
| ss., slip stitch | lp.cl., loop cluster |
| p., picot | sp., space |
| dc., double crochet (2 ch. = 1 dc.) | blk., block |
| tr., treble (3 ch. = 1 tr.) | lct., lacet |
| h.tr., half treble | |
| dbl.tr., double treble (4 ch. = 1 dbl.tr.) | |

WASHING CROCHET

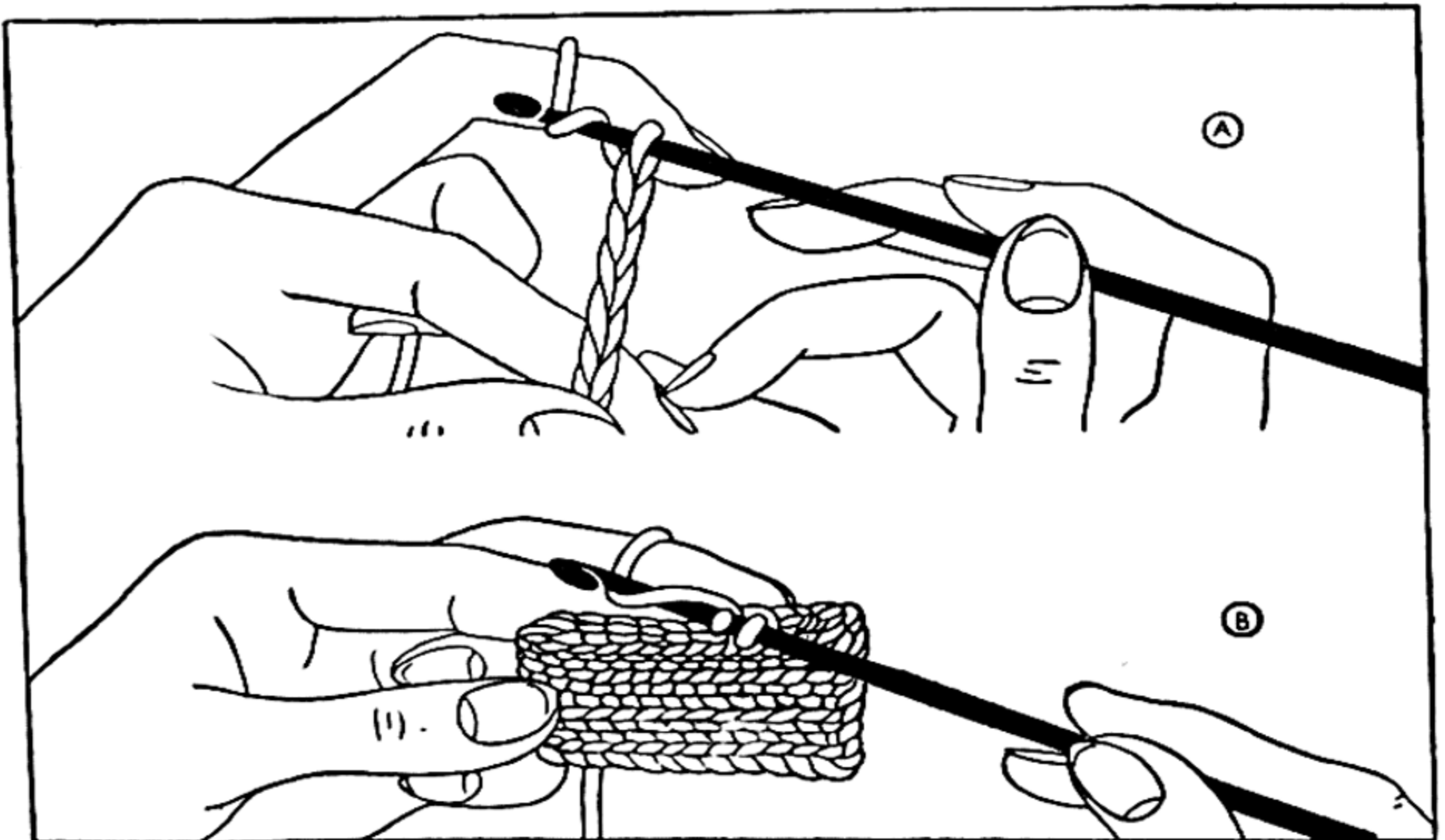
Always wash crochet before inserting it into the linen.

Soak it well in cold water, then wash by squeezing gently, without rubbing, in a warm soapy lather.

After washing, rinse well in warm water to ensure the complete removal of soapsuds. Squeeze by hand and, before it is thoroughly dry, iron on the wrong side and pull into shape.

Open all picots with a stiletto.

If the crochet requires to be slightly stiffened, dip into a solution of weak starch and dry in the usual way.



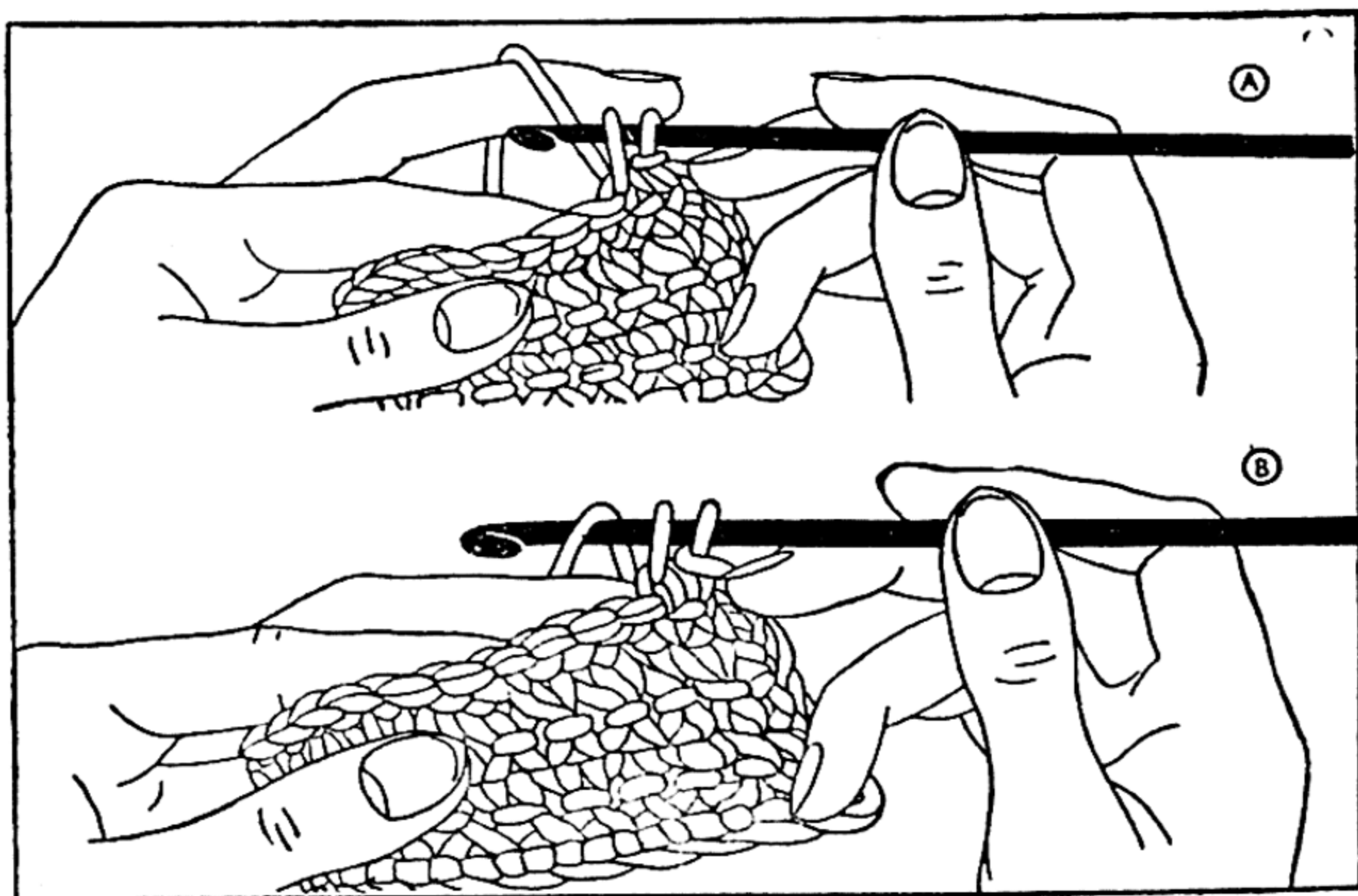
[254] *A. Chain stitch. Pass thread over hook, then pull it through loop on hook. B. Slip stitch. Passing along a row of crochet to change position.*

CROCHET STITCHES

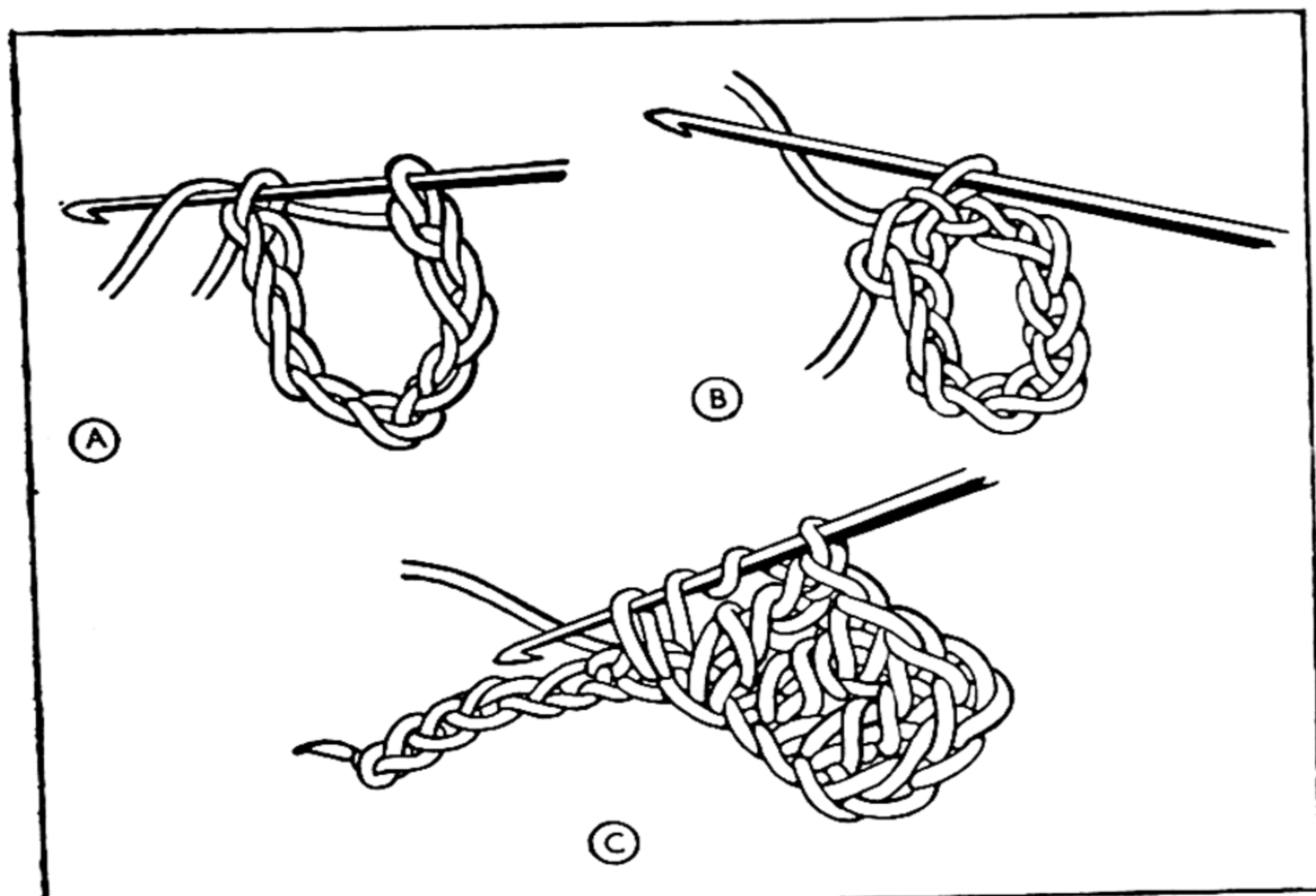
Chain Stitch. This is the foundation of all crochet patterns. Make a slip loop. Take the loop in the left hand between the thumb and forefinger, keeping the thread taut over the second and third fingers by looping it round the little finger. Hold the hook firmly in the right hand, between thumb and forefinger and resting on the middle finger like a pen. Place the hook through the knot formed by the slip loop and pass the hook under the thread between the first and second finger [254]A, and draw the thread through the loop. Continue in this way until length of chain required is made.

Single Crochet or Slip Stitch. A joining stitch which is also useful for slipping along the rows to change position of work [254]B. To use this stitch for joining a length of chain into a circle: * insert the point of hook into the first foundation ch., pass the thread round the point of hook [256]A and draw it through both the ch. loop and the loop on hook, B. To work along a row repeat from *, inserting hook in each stitch.

Double Crochet. Insert the hook into the next st., draw the thread through, making two loops on the hook [255]A, pass the thread round the hook and draw it through both loops on the hook, B.



[255] *Double crochet. A. Insert hook in stitch and pull loop through. Thread over hook and through both loops, B.*



[256] *Single crochet. A. Joining a circle of chain. Pass hook through first chain and pull loop through, B., Double treble, C., thread twice round hook.*

Treble Crochet. * Pass the thread round the front of the hook. Insert the hook into the next st. and draw the thread through [257]A. There are now three loops on the hook; draw the thread through the first two loops on hook, B, and then pass thread over hook, draw these through the remaining two loops, C.

Half Treble. In size this comes between dc. and tr. Thread round hook, insert hook in st. and pull thread through, thread over hook and pull it through the three loops at one time.

Double Treble. The thread is twisted twice round hook, insert hook in st. and pull thread through [256]c, * thread over hook and through first two loops. Repeat from * until all loops are worked off.

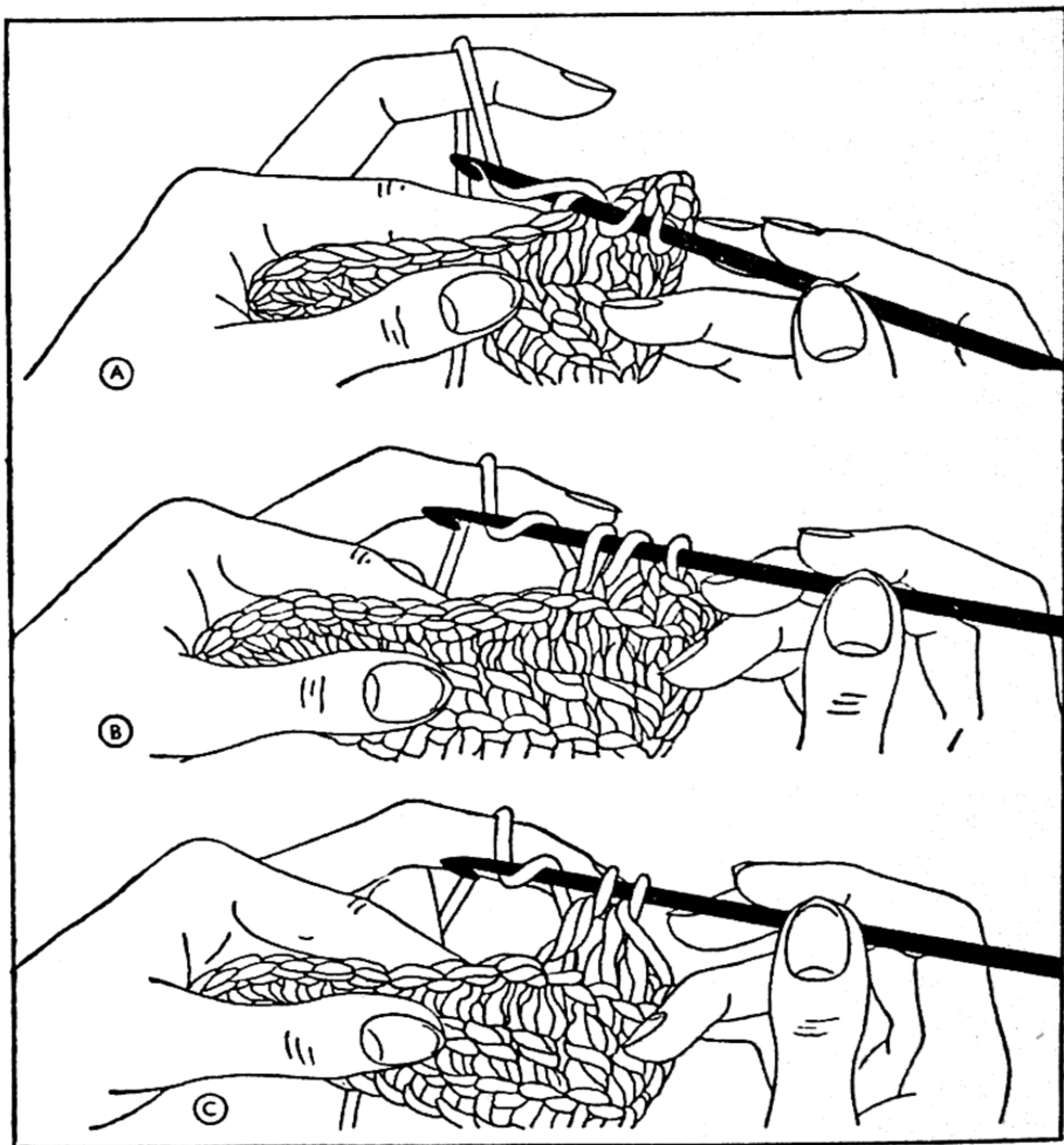
Triple Treble. Quadruple Treble. Quintuple Treble. These stitches are all worked in exactly the same way as the dbl.tr., but the thread is twisted over the hook three, four, and five times according to the stitch.

Loop Cluster. This has a raised nobbly appearance. Insert hook in st. and pull thread through as for dc., * thread over hook and pull thread through the same stitch to make another loop on hook. Repeat from * until there are six loops on hook, thread over hook and through

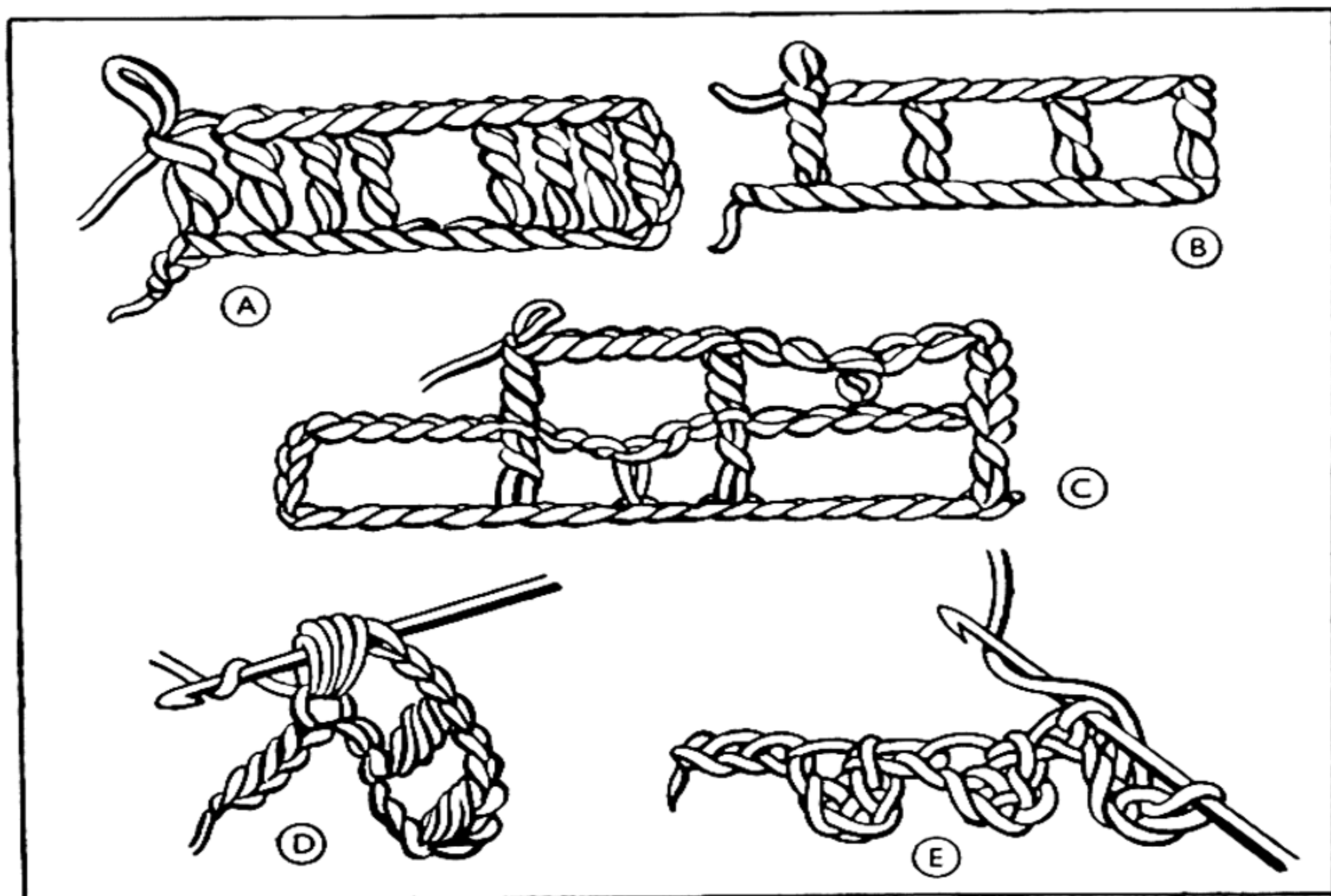
six loops at one time [258]D. Before pulling the final loop through, make the six loops lie evenly together, 1 ch. to tighten the loops together.

Picot. *A Finish.* Make 5 ch., ss. into the 4th ch. from hook, 1 ch. [258]E. This stitch can be varied in size by having either more or less ch. forming the picot.

When these basic crochet stitches have been mastered it will be found quite easy to follow any crochet pattern, from a simple edging to a more elaborate design. Work in wool for the first attempts to get used to holding the hook and yarn, and keeping a firm and even tension.



[257] *Treble crochet. A. Thread over hook, insert hook into stitch and draw through. B. Draw thread through the first two loops on the hook, and then through the two remaining loops, C.*



[258] *Filet crochet is made up of blocks, A., spaces, B., and lacets, C. Two basic crochet stitches are loop cluster, D., and picot, E.*

CROCHET EDGINGS

Will be found useful for the finishing off and trimmings of garments. Lengths of chain in double wool are useful for threading through knitted baby garments.

Double crochet firmly worked gives a neat finish to knitted or crochet fabric. It is also useful for the lower part or edges of garments, where they are inclined to roll, also to neaten shoulder openings.

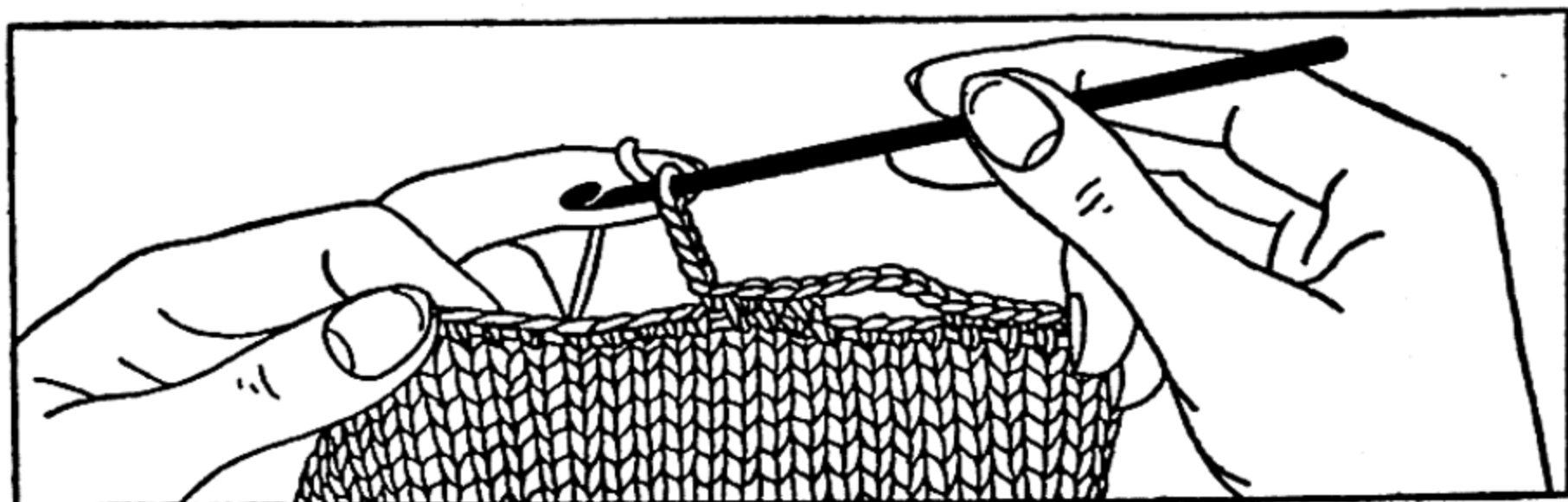
Button loops can be made in the same way by working chain stitch loops between the double crochet [259].

Shell Edging. Make a length of chain as required; 3 tr. into 3rd chain from hook, * ss. into next ch., 3 ch., 3 tr. into next ch. Repeat from * to end.

Chequer Edging. Make a length of ch. as required.

1st row: Miss 5 ch., 1 tr. into next ch., * 2 ch. miss 2 ch. 1 tr. into next ch., 1 tr. into each of the next 3 ch. Repeat from * to end, finishing with 2 ch., 1 tr. into last ch., 3 ch. turn.

2nd row: Work as for first row, but making 2 tr. into each ch. sp. and 1 sp. over each blk. Continue for width required and finish with a row of picot.



[259] *Button loops made by working loops of chain stitches between four or five double crochet. Work a row of simple double crochet first to give a neat, firm finish to the garment edge.*

FILET CROCHET

This is made up of blocks, spaces, and lacets which are worked as follows:

Block. One blk. consists of 4 tr. [258]A, two blks. 7 tr., so that in counting the number of stitches required for a foundation ch., allow 3 tr. for each blk., plus 1 extra. That is 7 blks. = 22 tr.

Space. The open part of filet crochet [258]B. 1 tr., miss 2 ch. of foundation and repeat.

Lacet. An elaboration of the spaces [258]C.

1st row: 1 Tr., * 5 ch. miss 5 ch. of foundation 1 tr. into next st., 2 ch. miss 2 ch. 1 dc. into next st., 2 ch. miss 2 ch. 1 tr. into next st. Repeat from *.

2nd row: This row is the same only the dc. are worked round the 5 ch. and not into it. Place lct. alternately with the previous row, as [258]C.

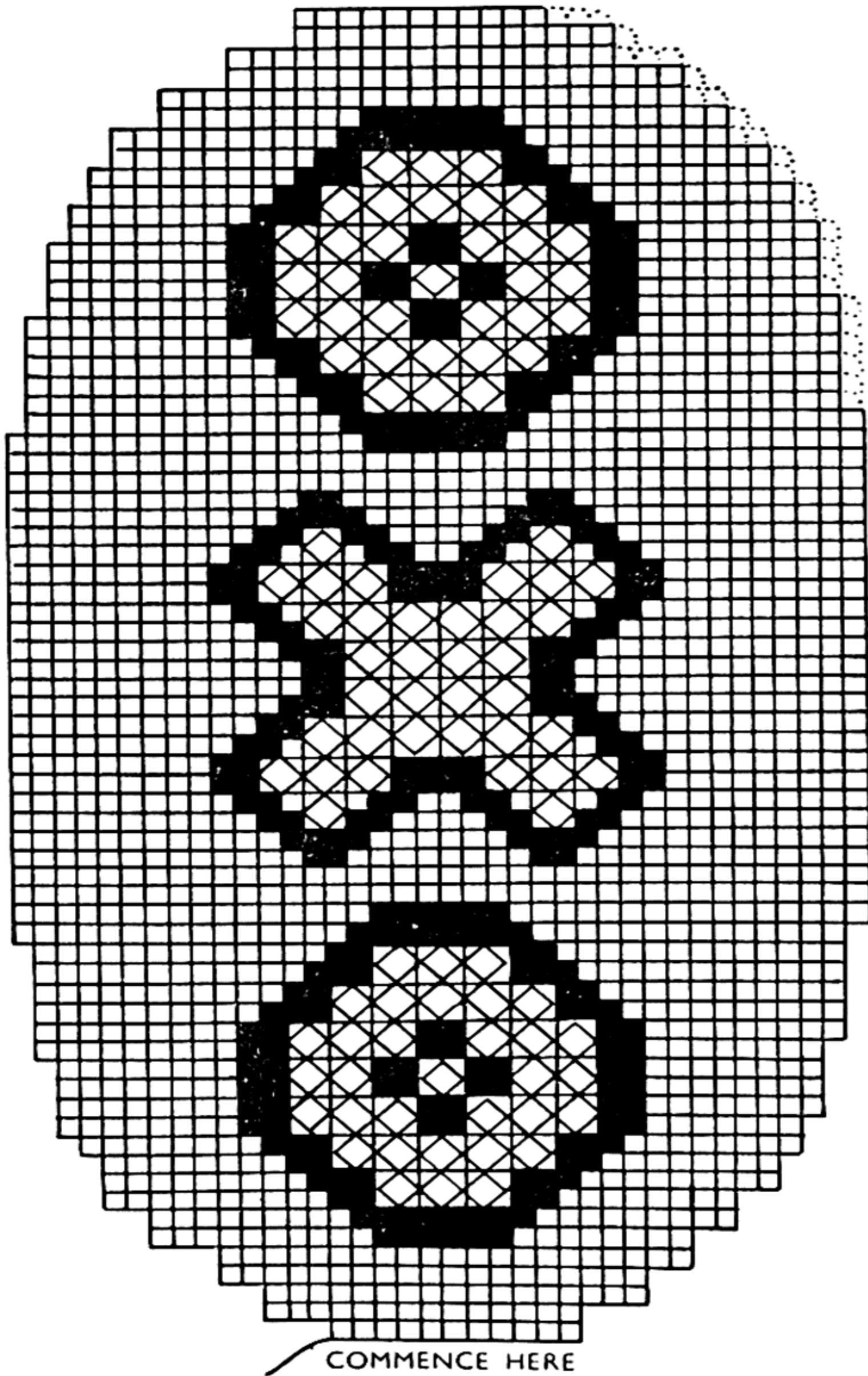
To turn the row. With a Space. If there are no increases, work 5 ch. (3 ch. to represent the end tr. and 2 ch. for the sp.), 1 tr. into 2nd tr. When increasing allow 2 ch. for the first sp., 3 ch. for each additional sp. and 5 ch. to turn, i.e., to increase 3 sps. make 13 ch.; for 2 sps. make 10 ch., then work 1 tr. into 8th ch. from hook.

With a Block. If there is no increase, make 3 ch. to replace the first tr., 1 tr., into 2nd tr. To make an increase, work 2 ch. for first blk., 3 ch. for each additional blk. and 3 ch. to turn, 1 tr., into 4th ch.

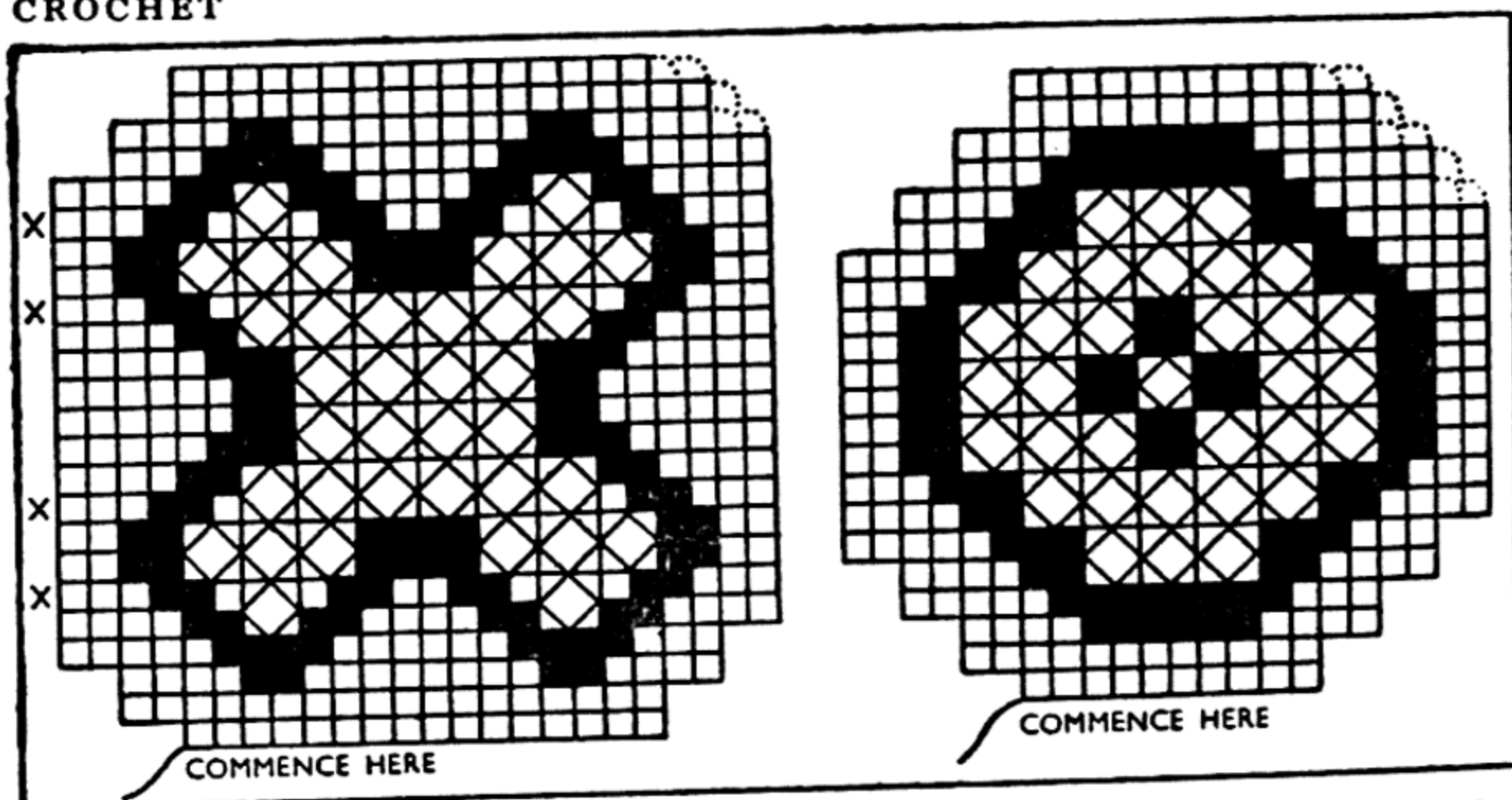
CHEVAL SET

The design for these mats can be used for a runner, chair-back, or luncheon mats. Two small mat designs are given to allow a choice.

Materials. The large oval mat requires 4 balls of crochet cotton No. 3, and the square mat was made out of a little more than 1 ball, while the round one was barely 1 ball. Use No. 1½ crochet hook.



[260] *The working diagram of the large oval mat, a part of the filet crochet cheval set. The black is blocks, white squares spaces, and lace effect lacets.*



[261] Working diagram of the two small mat designs which match the large oval mat of the filet cheval set.

Oval Mat. (19½ ins. by 11 ins.)

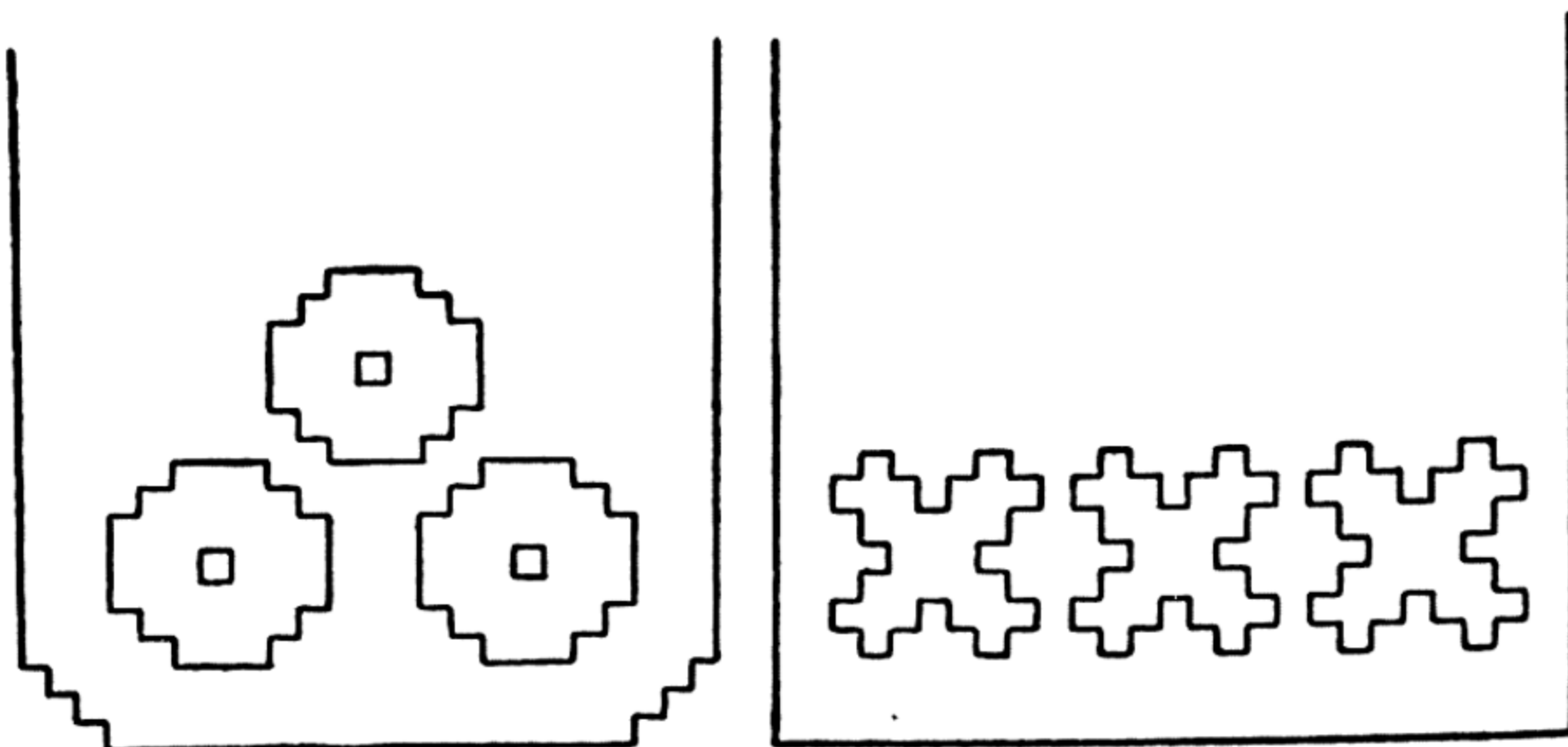
1st row: Commence with 37 ch., 1 tr. into 8th ch. from hook, * 2 ch. miss 2 ch. of foundation 1 tr. into next st. (1 sp.), repeat from * to end of row, 11 sps. as on chart [260], 5 ch. turn.

2nd row: 1 Tr. into 2nd tr. Continue working sps. to end of row following chart, 13 ch. turn. Continue working from diagram.

The solid parts are the blks., 1 blk. equals 4 tr. and 2 blks. equal 7 tr.

Filling. Two rows are worked for the filling in the centre of the motifs, these are as follows:

1st row: 3 Ch. miss 2 tr. of previous row, * s.s. into next tr., 3 ch. miss 2 tr. 1 tr. into next tr. Repeat from * as required.



[262] Two suggestions for using the small designs as insets on chair-backs.

2nd row: * 2 Ch., 1 tr. back into the top of last tr., 1 tr. into the tr. of previous row, 2 ch. 1 tr. into same tr. Repeat from *.

When the mat is complete, work a row of 2 ch. and 1 tr., h.tr. or dc. according to the size required, to round off the edge of the oval, see dotted line in [260], and ss. down the sides.

Border. Dc. all round over the edge, 2 dc. into each space and 1 dc. into each tr.

2nd row: * 6 Ch. miss 4 dc. 1 dc. into each of next 4 dc. Repeat from * all round.

3rd row: * 8 Ch. miss 1 dc. 1 dc. into each of next 2 dc. Repeat from *.

Square Mat (7½ ins.). Commence with 52 ch. and follow chart [261].

Note. On the rows marked with a x, a space is worked after and before the blks. at the end of filling. Finish off the edge with the same border as oval mat.

Round Mat (7 ins. diameter). Commence with 34 ch. and follow chart [261]. These mats, made up, are illustrated facing page 480.

Filet crochet is inclined to be wider in the width than length and so it must be stretched to make it square.

These mat designs may also be used as inset motifs. [262] shows two suggestions for their use in linen chair-backs.

THE BLOSSOM SQUARE

A square of crochet has endless possibilities. It is handy for working at odd moments and several can be joined together to make teacloth edgings, insertions, duchesse sets, mats and even lingerie inserts.

Materials. To make a square 1¼ ins.; No. 60 crochet cotton and No. 5 crochet hook. Naturally, if a coarser thread or thicker hook were used it would work out larger.

Commence with 6 ch., join in a circle with a ss.

1st row: 6 Ch., into circle work 1 dc., * 4 ch. 1 dc. into circle. Repeat from * 5 times more, 2 ch. 1 dc. into 2nd of 6 ch.

2nd row: 7 Ch., 1 cluster into next sp. (Cluster = * thread over hook, insert hook into sp., pull loop through and pull up the length of a tr. Repeat from * 3 times more, thread over hook, pull through 8 loops, thread over and pull through the remaining 2 loops. Repeat once more from beginning). ** 4 ch. 1 tr. into next sp., 4 ch. 1 cluster into next sp. Repeat from ** twice more, 2 ch. 1 tr. into 3rd of 7 ch.

3rd row: 4 Ch. 1 dc. into next sp., 4 ch. 1 tr. into next half cluster, 2 ch. 1 tr. into next half cluster, * 4 ch. 1 dc. into next sp., 4 ch. 1 dc. into next sp., 4 ch. 1 tr. into next half cluster, 2 ch. 1 tr. into

next half cluster. Repeat from * twice more, 2 ch. 1 tr. into centre of next sp. (where row was commenced).

4th row: 5 Ch. 1 dc. into next sp., 5 ch. 1 dc. into next sp., 5 ch. 1 tr. into next tr., 7 ch. miss 2 ch. 1 tr. into next tr., * † 5 ch. 1 dc. into next sp. Repeat from * twice more, 5 ch. 1 tr. into next tr., 7 ch. miss 2 ch. 1 tr. into next tr. Repeat from † twice more, 2 ch. 1 tr. into centre of next sp.

5th row: * 5 Ch. 1 dc. into next sp. Repeat from * twice more, 5 ch. 1 tr. into 3rd of 7 ch., 7 ch. miss 1 ch. 1 tr. into next ch., ** † 5 ch. 1 dc. into next sp. Repeat from ** 3 times more, 5 ch. 1 tr. into 3rd of 7 ch., 7 ch. miss 1 ch. 1 tr. into next ch. Repeat from † twice more, 5 ch. join to centre of next space. Break off thread. This completes one square.

Joining. It is necessary to complete the 5th row on some squares and join them while working the 5th row on the others.

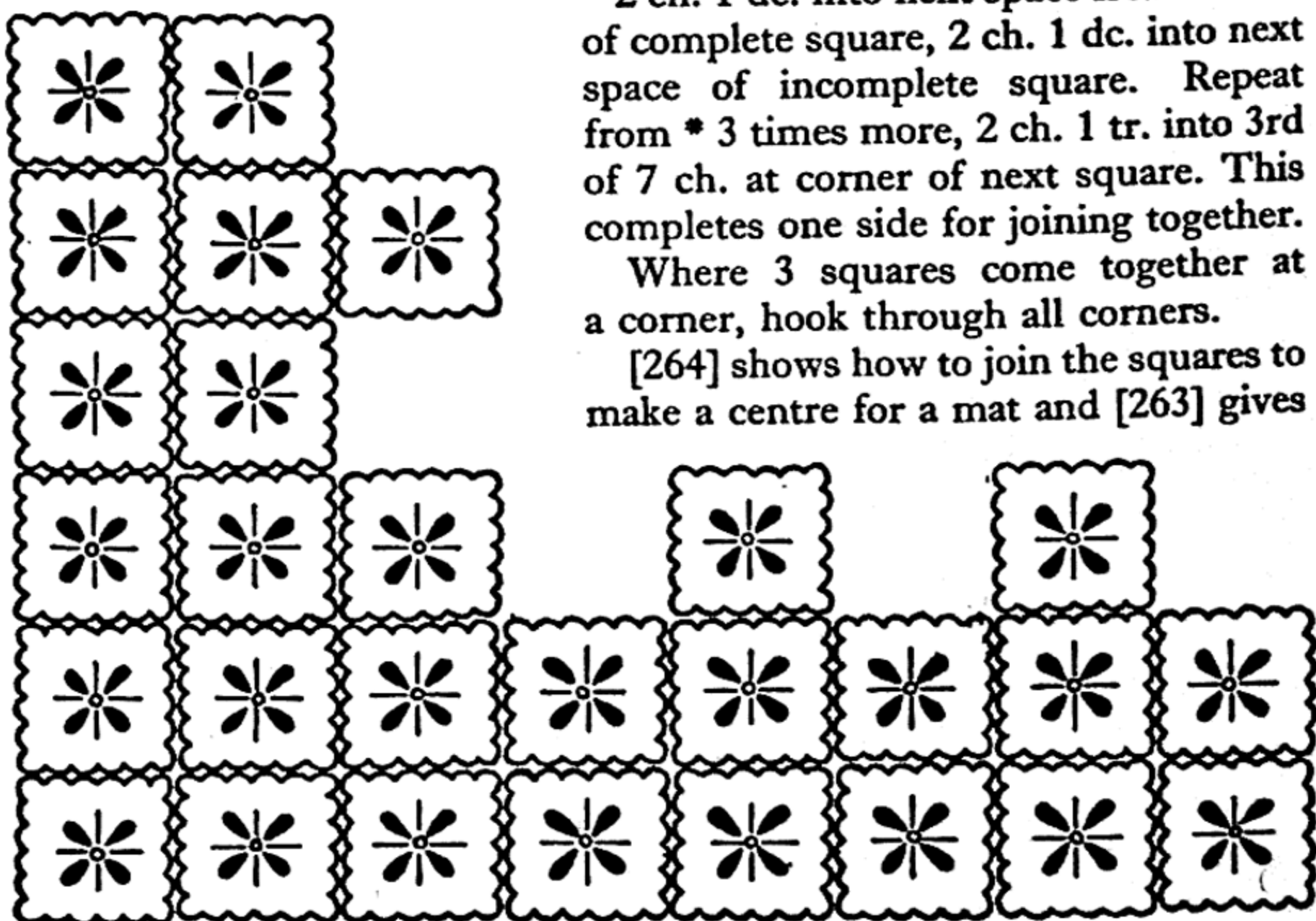
When working the 5th row, join to a square on which 5th row has already been completed as follows:

At corner work 3 ch. instead of the usual 7 ch., remove hook from loop, insert into the 4th of 7 ch. at corner of complete square, and pull loop through, 4 ch. miss 1 ch. of incomplete square 1 tr. into next ch.,

* 2 ch. 1 dc. into next space from corner of complete square, 2 ch. 1 dc. into next space of incomplete square. Repeat from * 3 times more, 2 ch. 1 tr. into 3rd of 7 ch. at corner of next square. This completes one side for joining together.

Where 3 squares come together at a corner, hook through all corners.

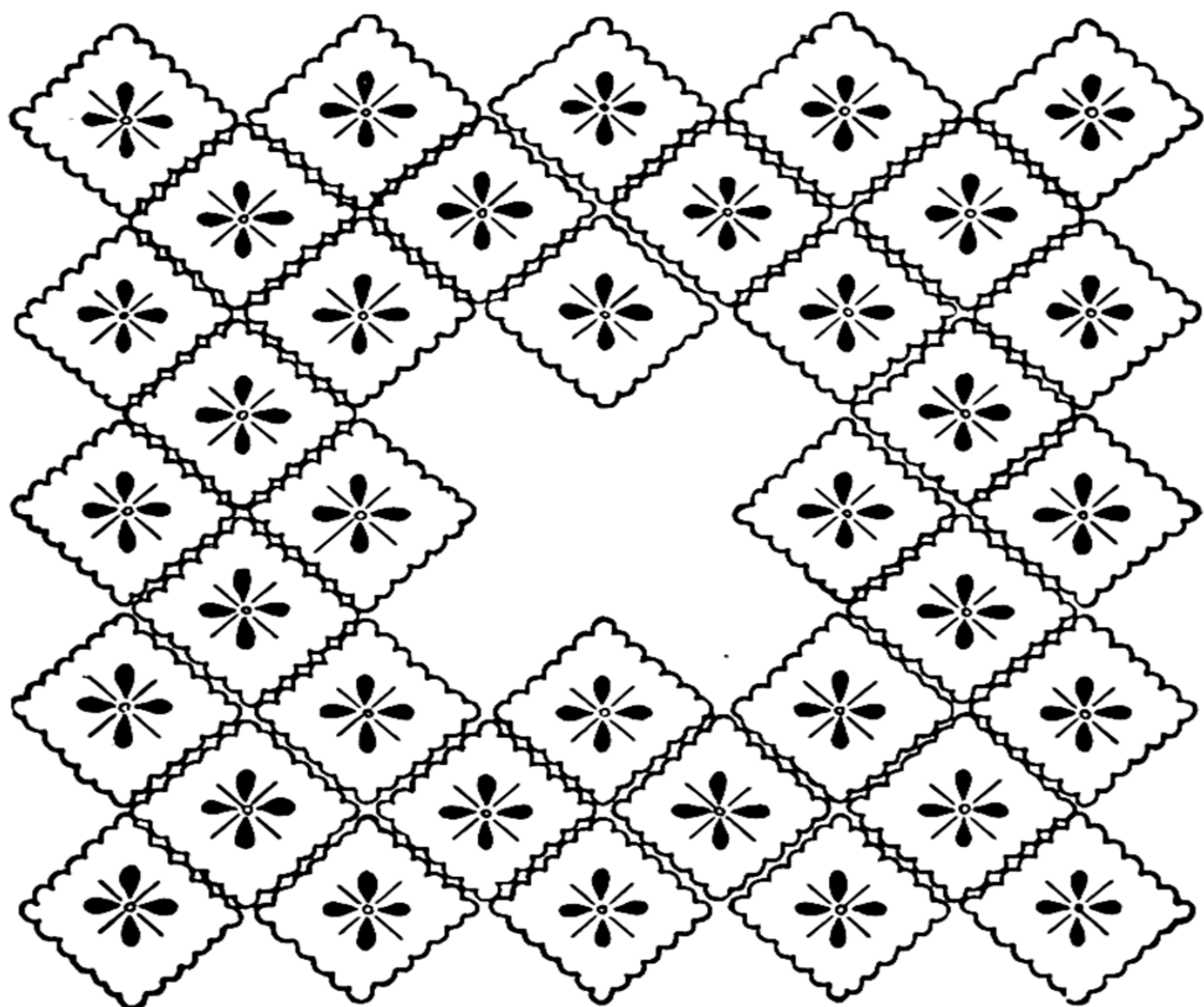
[264] shows how to join the squares to make a centre for a mat and [263] gives



[268] This shows blossom squares joined to form the corner and border of a teacloth. Tray cloths and nightdress yokes can be made with this square.

suggestions for the corner and border of a teacloth. A yoke for a night-dress is illustrated facing page 480.

To make inside edge straight for joining to linen. Join thread in centre of a space and work * 2 ch. 1 dc. into next space. Repeat from * all round, making an extra space for turning at corners.



[264] *A square of crochet is ideal for working at odd moments. This shows blossom squares joined together to make an attractive centre for a mat.*

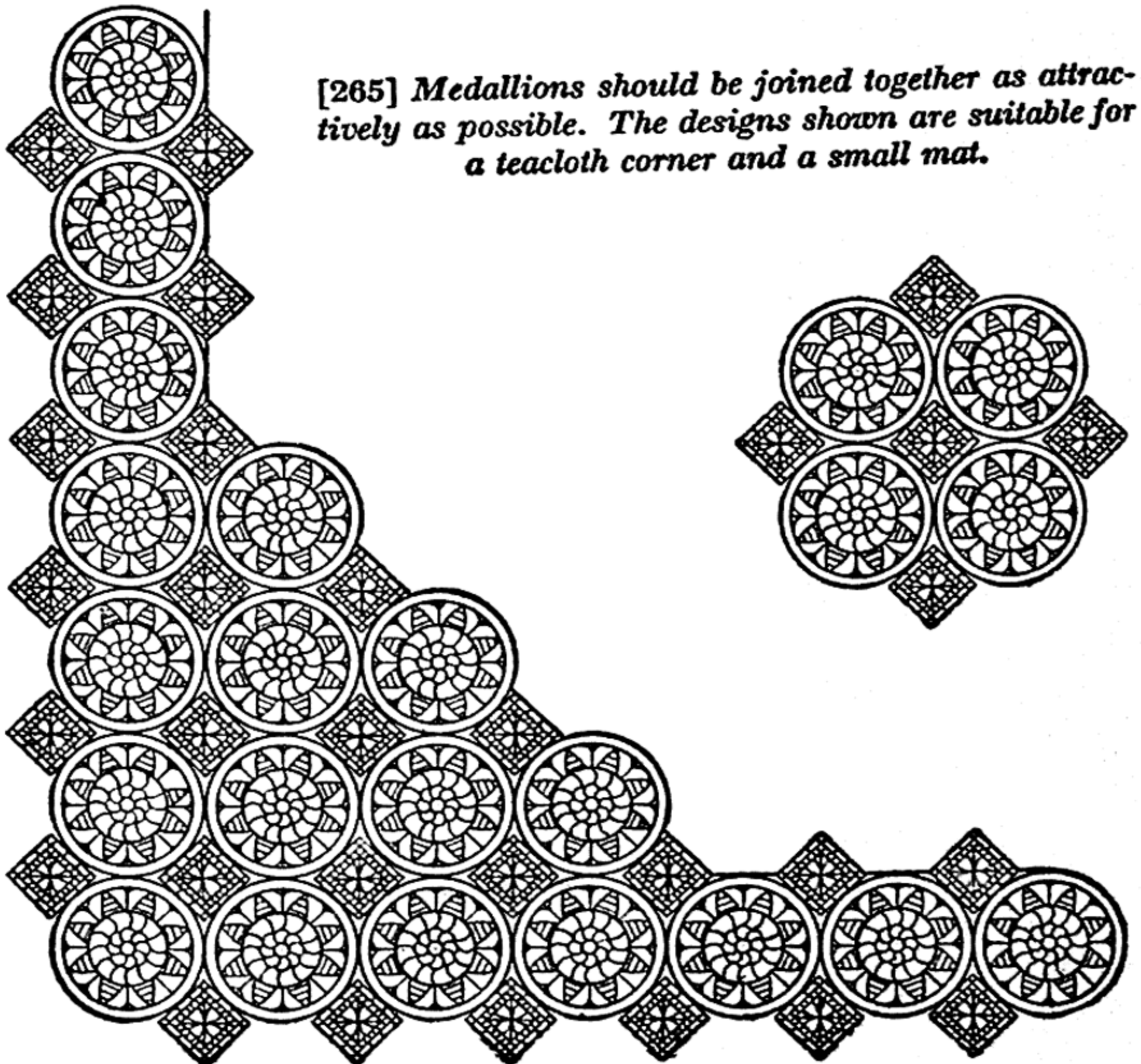
MEDALLION MAT

Circles can be joined in the same way as squares to make all-over patterns, or they may be used singly as mats. Arrange the medallions attractively when joining them together. [265] shows a design for a teacloth corner, with a small medallion mat. [266] is an idea for the centre of a waggon mat and in [267] a corner and insertion for a tray

cloth and motif for a small mat. Small squares are made to fill in the spaces between the circles. This design is shown, made up, facing page 480.

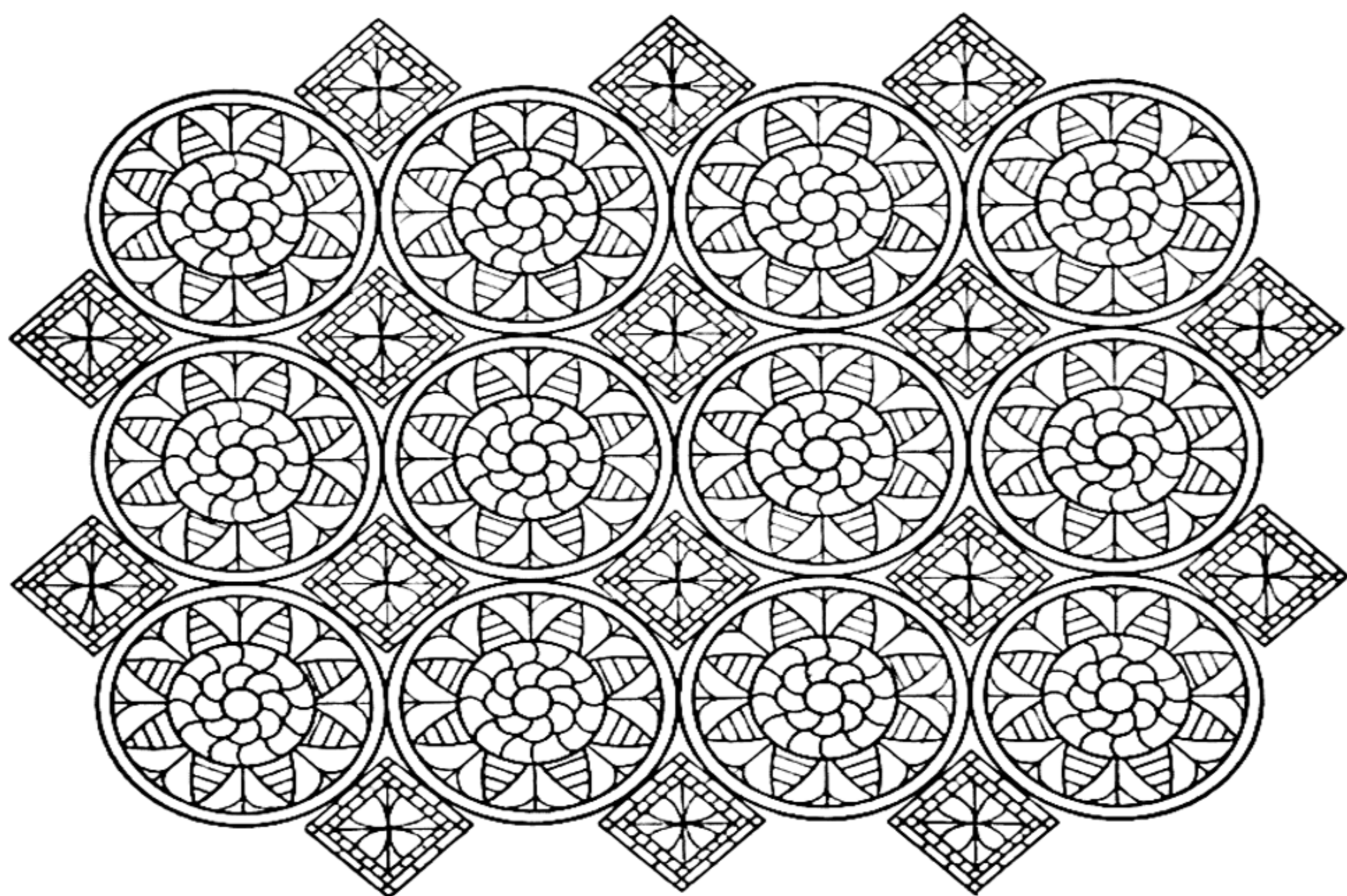
Materials. No. 40 crochet cotton; No. 4 steel crochet hook.

Circular Medallion. Commence with 6 ch., join in a circle with a ss.
1st round: 3 Ch., into circle work 15 tr., join to 3rd of 3 ch. with a ss. (first 3 ch. stands for 1 tr.).
2nd round: 8 Ch. miss 1 tr. 1 tr. into next tr., * 5 ch. miss 1 tr. 1 tr. into next tr. Repeat from * 5 times more, 5 ch. join to 3rd of 8 ch. with a ss.
3rd round: 2 Ch., into first sp. work 5 dc., * 1 dc. into next tr., 5 dc. into next sp. Repeat from * all round, join to 2nd of 2 ch. with a ss.
4th round: 4 Ch. miss 2 dc. 1 dbl.tr. into next dc., 2 ch. 1 dbl.tr. into same place as last dbl.tr., 1 dbl.tr. into same place as last dbl.tr., * miss 2 dc. 1 dbl.tr. into next dc., miss 2 dc. 1 dbl.tr. into next



dc., 2 ch. 1 dbl.tr. into same place as last dbl.tr., 2 ch. 1 dbl.tr. into same place as last dbl.tr. Repeat from * 6 times more, join to 4th of 4 ch. with a ss.

5th round: 2 Ch. 1 dc. into next dbl.tr., 2 dc. into first sp. of 2 ch., * 1 dc. into next dbl.tr., 2 dc. into next space, 1 dc. into each of the next 3 dbl.tr., 2 dc. into next space. Repeat from * all round, join to 2nd of 2 ch. with a ss.



[266] *Circles and squares can be joined together to make all-over patterns, or used singly as mats. This is an idea for the centre of a wagon mat.*

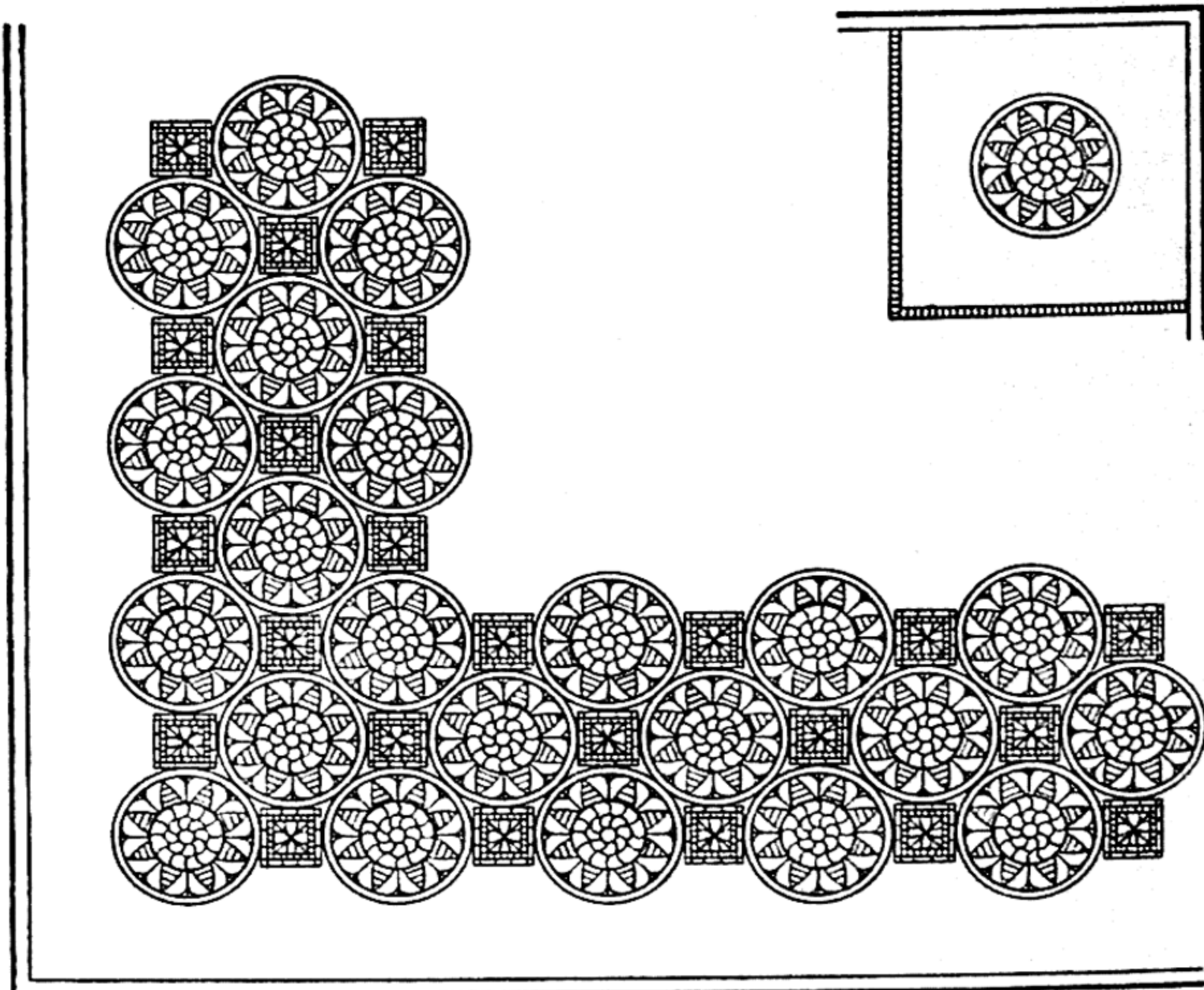
6th round: 1 Ss. into next dc., ** 1 dc. into each of the next 6 dc., 2 ch. turn (2 ch. stands for 1 dc.). * 1 dc. into each of the next 5 dc., 2 ch. turn. Repeat from * twice more. 1 dc. into each of next 4 dc., 2 ch. turn. 1 dc. into each of the next 3 dc., 2 ch. turn. 1 dc. into each of the next 2 dc., 2 ch. turn. 1 dc. into next dc., 2 ch. turn. 1 dc. into next dc.

Ss. down left side of petal, 1 ss. into next dc. of circle, 11 ch. 1 dc. into 3rd ch. from hook, 1 dc. into each of the next 4 ch., 6 ch. 1 dc. into 3rd ch. from hook, 1 dc. into each of the next 3 ch., 1 ss. into side of next dc. 7 ch. 1 dc., into 3rd ch. from hook, 1 dc. into each of the next 4 ch., 1 ss. into same place as last ss., 1 dc. into same ch. as last

dc. of first branch was worked, 1 dc. into each of the remaining ch. 1 ss. into next dc. of circle. Repeat from ** 7 times more.

7th round: Work 1 row of ss. round the edge of the 8 solid petals, passing behind the loose branches with 1 ch. Break off thread.

8th round: Join thread at centre point of first solid petal. * 3 ch. 1 ss. to first point of loose branch, 5 ch. 1 ss. to centre point, 5 ch. 1 ss. to next point, 5 ch. 1 ss. to centre point of solid petal. Repeat from * all round.



[267] *An attractive corner and insertion for a tray cloth. The motif is suitable for a small mat. Squares fill in the spaces between the circles.*

9th round: 4 Ch. * miss 1 ch. 1 tr. into next ch., 1 ch. Repeat from * all round, join to 3rd of 4 ch. with a ss. Break off thread.

Work other medallions to correspond.

Square Motif. Commence with 6 ch., 1 ss. into 4th ch. from hook, * 9 ch. 1 ss. into 4th ch. from hook, 4 ch. 1 dc. into 3rd ch. from hook, 1 dc. into next ch., 4 ch. 1 ss. into 4th ch. from hook, 1 dc. into next ch. of foundation where a ss. has already been worked, 1 dc. into each of

the next 2 ch. Repeat from * twice more, commencing with 6 ch. each time instead of 9 ch.

Now commence working up ch. first worked.

1 Dc. into each of the next 3 ch., 4 ch. 1 ss. into 4th ch. from hook, 1 dc. into each of next 3 ch., 1 ss. into side of last dc., * 9 ch. 1 ss. into centre of next point of cross. Repeat from * 3 times more.

8 Ch., 1 tr. back into centre point, * 1 ch. miss 1 ch. 1 tr. into next ch. Repeat from * 4 times more (this should be on centre of next point).

** 5 Ch. 1 tr. into same place as last tr., * 1 ch. miss 1 ch. 1 tr. into next ch. Repeat from * 4 times more. Repeat from ** twice more, omitting 1 tr. at end of last repeat, join to 3rd of 8 ch. with a ss.

Ss. along to the 3rd of 5 ch. of loop. 6 ch., * 1 tr. back into 3rd of 5 ch., 4 ch. miss 1 tr. 1 tr. into next tr., 5 ch. miss 2 tr. 1 tr. into next tr., 4 ch. miss 1 tr. 1 tr. into 3rd of 5 ch., 3 ch. Repeat from * 3 times more, omitting 1 tr. 3 ch. at the end of last repeat, join to 3rd of 6 ch. with a ss. Break off thread.

Work other 4 squares to correspond.

Damp and press medallions and squares with a hot iron. Join medallions and sew to squares by overcasting edges together.

CROCHET COLLAR

Materials. One ball of No. 20 crochet cotton; No. 4 steel crochet hook; 1 yd. of narrow ribbon.

Make a ch. of 200 sts.

1st row: 1 Tr. into the 6th ch. from hook, * 1 ch. miss 1 st. 1 tr. into the next st., 1 ch. 1 tr. into same st. Repeat from * to the end of the row, 5 ch. turn.

2nd row: Miss the first st. 1 tr. into the next tr., * 2 ch. 1 tr. into the next tr. Repeat from * to the end of row, 5 ch. turn.

3rd row: 1 Tr., 1 ch. 1 tr. into first sp., 3 ch. miss 1 sp. * 1 tr., 2 ch. 1 tr. into next sp., 3 ch. 1 tr. into next sp. Repeat from * to the end of the row, 5 ch. turn.

The next 8 rows: * 2 Dc. 3 ch. 2 dc. all into the sp. made by the 2 ch. sp. in the previous row, 4 ch., miss the sp. made by 3 ch. in the previous row. Repeat from * to end of row, 5 ch. turn.

Next row: 6 Ch. 1 dc. into sp. made by 3 ch. in the previous row, 3 ch. 1 dc., * 5 ch. 1 dc. 3 ch. 1 dc. into the next sp. made by 3 ch. in the previous row. Repeat from * to end.

Cut cotton and finish off by passing the end of cotton through the last loop, and darning it into the crochet on the wrong side.

Press lightly with a warm iron and damp cloth. Thread ribbon through holes of the 2nd row. As shown in the illustration facing page 480.

TATTING

IN THE late seventeenth and early eighteenth centuries tatting was a very popular pastime, but in those days it was done with coarse thread, sometimes a thick silk cord, and large shuttles were used. During the last century thick crochet or knitting cotton became popular materials for this work, but edgings were also made with finer thread and these were used for the trimming of baby garments and lingerie.

There are only three stitches in tatting, single stitch, double stitch and picot, these are used to make scallops and circles which, when combined together, make the design. The size of the circles is governed by the number of stitches in each one, and, of course, the thickness of thread will regulate the size of stitch and the finished motif.

All designs can be worked in either thick or thin thread according to the requirements.

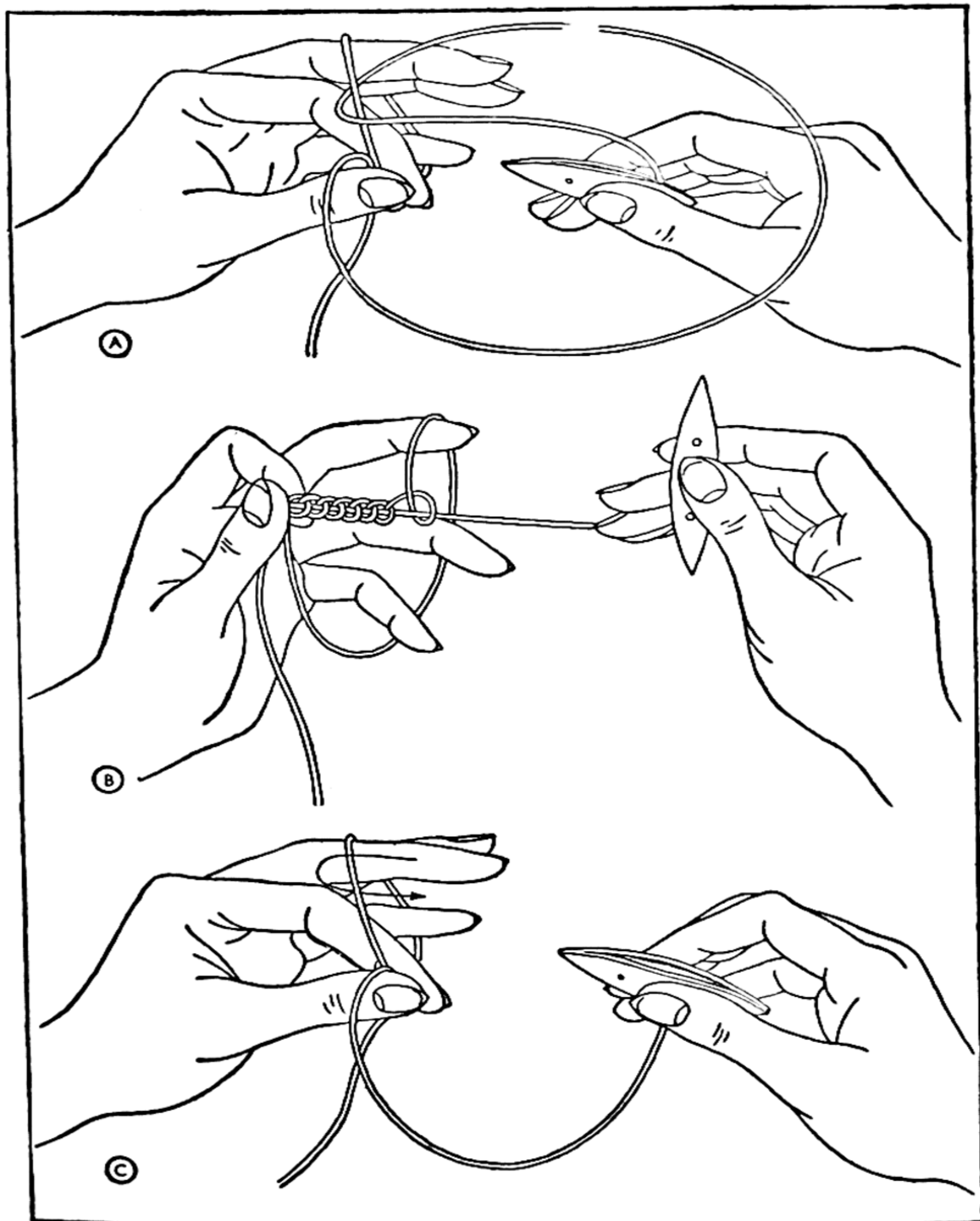
Tatting Shuttles. These are made in various sizes and they should be chosen to suit the type of thread being used. For fine work a small shuttle will be selected and the ends of the shuttle should be tightly and evenly closed. If the ends are open the thread will catch when working and pull. For this reason the shuttle should not be overfilled. The larger shuttles for coarser work should have the ends closed, but not too tightly, or there will be difficulty in passing the thread through when filling the shuttle.

Threads. Almost any thread can be used for tatting providing it is firmly twisted. A loosely twisted thread will become frayed in working. Crochet cotton in all sizes is the most suitable for general use, but for very fine work, such as lace for baby clothes, sewing cotton or silk would be suitable. Rayon threads should be avoided, as they are apt to slip and the knots will come untied, but twisted embroidery cottons can be used for tray cloth edgings and other household uses.

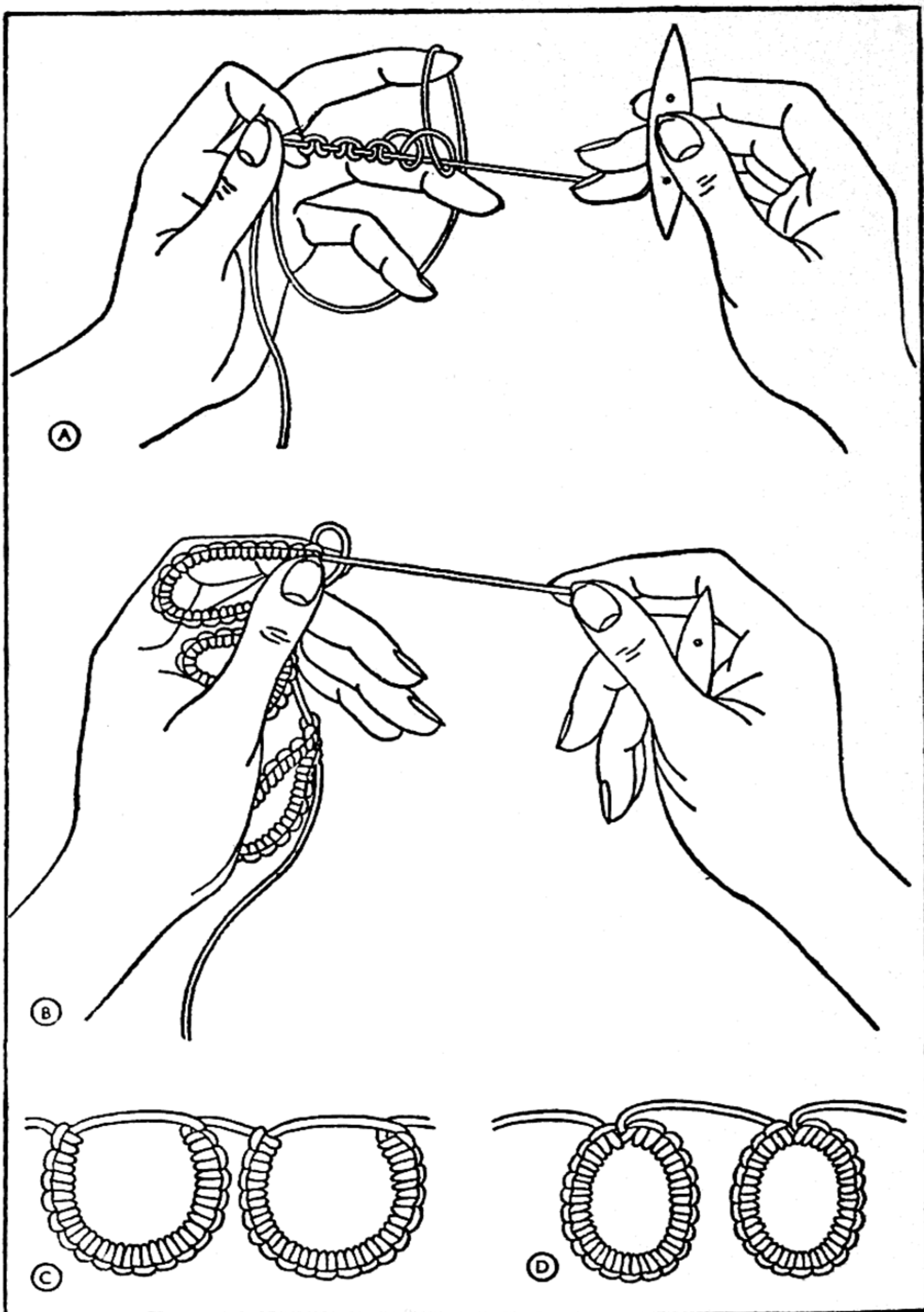
Many very pretty edgings and motifs can be made with one shuttle, and skill should be obtained in the use of this before passing on to the more elaborate designs worked with two or more shuttles. The work is not difficult, but a little practice in making the knot is needed.

One very important point to remember—the knot should always be tied with the thread round the fingers, not with the right-hand working thread, so that the circle can be drawn up.

Abbreviations. Ss., single stitch; ds., double stitch; pic., picot; s.pic., small picot; l.pic., large picot.



[268] These diagrams show the way to hold the shuttle and thread. In single stitch, A. and B., the thread is twisted into a single knot. In double stitch, C., the shuttle is passed over and under the left-hand thread and pulled tight.



[269] *Double stitch. Pulling the shuttle thread taut, A. Drawing up the stitches into a circle, B. Scallops, C., a length of thread is left between the two end stitches. D. The stitches drawn up to form a circle.*

WORKING METHOD

Position of Hand. Hold the shuttle between the thumb and first two fingers of the right hand. Take the thread from the shuttle between the thumb and first finger of the left hand, hold it firmly about 3 ins. from the end, with the end hanging down. Pass the long thread round the back of the fingers, which should be held apart, in a complete circle to meet the end of the thread between the thumb and first finger [268]A. Both these threads must be held very firmly.

Single Stitch. Pass the shuttle thread round the back of the fingers of the right hand so that it passes from the left hand round the front of the right hand to the shuttle. Pass the shuttle under and over the thread round the left hand, between the first and second fingers, then draw it back through the loop round right hand [268]A. Slacken the thread round the left-hand fingers slightly, and twist it into a single knot by pulling the shuttle thread taut, B.

Double Stitch. The first half of a double stitch is made in the same way as a single stitch. Still keeping the thread round the fingers of the left hand, and holding the shuttle between the thumb and first two fingers of the right hand, work as follows:

Pass the shuttle over and under the left-hand thread, see the arrow in [268]c, pulling it through between the two threads. Slacken the left thread and twist it into a half knot, in the reverse direction, by pulling the shuttle thread taut [269]A.

Circles and Scallops. When a sufficient number of stitches have been made on the left-hand thread, draw them up into a circle or semi-circle, by pulling the shuttle thread carefully. When doing this the last stitch made is held between the thumb and first finger of the left hand [269]B.

Circles. These are made by pulling the thread so that the first and last stitches meet exactly [269]D.

Scallops. A length of thread is left between the two end stitches [269]D.

Picots. These are made between two double stitches. Complete the last double stitch, then make the single stitch of the next one, instead of forming it close to the previous stitch leave a short length of the left-hand thread between the two, then complete the double stitch. When the circle is drawn up it forms into a tiny loop outside the knotted edge.

It is advisable to make at least two double stitches between the picots.

Picots should not be made too long as they will look ugly, they should all be uniform in size, but where long and short picots are used the long ones should be about twice the length. A good average is $\frac{1}{4}$ in. for a short picot and $\frac{1}{2}$ in. for a long one.

Joining Circles. Lay the picot to be joined over the thread round left hand, close to last stitch, and pass a fine crochet hook through it. Draw the thread through the picot to make a loop, pass the shuttle through this loop. Spread out the fingers again to pull the loop back into shape and make the next stitch close to the previous one.

Continuing Work. The ring that has been completed is held between the thumb and first finger of the left hand when making the cotton ring for the next circle.

To Turn Work. Sometimes when making patterns the work is turned and the next ring or scallop is worked in the reverse direction. When this is done the ring just made is held between the thumb and first finger of the left hand, upside down.

Tatting Hints. The success of tatting depends on making a good and even knot each time. They should all be pulled to exactly the same tension, not too tightly and not too loosely. All the stitches should be made close together without any space between, but they should not be crowded.

Finally, great care should be taken when drawing up the rings. If they are drawn up too tightly the stitches will be crowded and the effect will be spoilt, if too loosely they will appear loose and untidy and spoil the whole effect of the finished work.

EDGING DESIGNS

All the edgings described on this page are shown in the photograph facing page 417.

Plain Scallops. Make 15 ds. Draw the ring up into a good semi-circle. Leave a short length of thread and make another scallop. Continue in this way for length required.

Scallops with Picot. Make 7 ds., 1 pic., 7 ds. Draw the ring up into a semicircle and repeat the scallops at equal distances for the length required.

To make an insertion, one scallop can be made to face one way and the next the reverse way. This is obtained by turning the work between each scallop.

Circles can be made in the same way as the scallops described above, but the thread should be pulled tightly as previously described.

Connected Circles.

1st ring: Make 4 ds., 1 pic., 3 ds., 1 pic., 3 ds., 1 pic., 4 ds. Draw up the ring. Leave about $\frac{1}{2}$ in. of thread to allow the circles to lie flat.

2nd ring: Make 4 ds., join to 3rd pic. of last ring, 3 ds., 1 pic., 3 ds., 1 pic., 4 ds. Draw up the ring.

Continue making rings as the 2nd ring for length required.

Circles with Long and Short Picots.

1st ring: Make 5 ds., 1 s.pic., 2 ds., 1 s.pic., 2 ds., 1 l.pic., 2 ds., 1 s.pic., 2 ds., 1 s.pic., 5 ds. Draw up the circle.

2nd ring: Leave about $\frac{1}{2}$ in. thread to allow circles to lie flat. Make 5 ds., join to last pic. of last ring, 2 ds., 1 s.pic., 2 ds., 1 l.pic., 2 ds., 1 s.pic., 2 ds., 1 s.pic., 5 ds. Draw up the ring.

Continue making rings as the second ring for length required.

Insertion.

1st ring: Make 4 ds., 1 pic., 3 ds., 1 pic., 3 ds., 1 pic., 3 ds., 1 pic., 4 ds. Draw up the ring. Turn the work.

2nd ring: Leave about $\frac{1}{4}$ in. of thread, and make another ring as the first. Turn the work.

3rd ring: Leave about $\frac{1}{4}$ in. of thread. Make 4 ds., join to last pic. of 1st ring, 3 ds., 1 pic., 3 ds., 1 pic., 3 ds., 1 pic., 4 ds. Draw up the ring. Turn the work.

Continue making rings as the 3rd ring, joining alternate rings together, 4th ring is joined to 2nd, 5th to 3rd and so on.

This insertion may be widened by adding further rows of tatting, or it can be turned into an edging with one straight row and one shaped.

The Straight Row. Worked as follows :

Make 4 ds., join to 3rd pic. of 1st ring of insertion, 3 ds., join to 2nd pic. of 2nd ring of insertion, 4 ds. Draw up ring. Leave a short length of thread, about $\frac{1}{2}$ in., and continue to make rings in the same way, joining each one to two rings of the insertion.

Shaped Edging. Make the 1st ring as ring for straight row. Turn the work and make a plain circle of 10 ds. Turn the work and continue to make circles in this way for length required.

Traycloth Edging.

1st ring: Make 3 ds., 1 pic., 3 ds., 1 pic., 3 ds., 1 pic., 3 ds. Draw up the ring. Turn the work.

2nd ring: Make 6 ds., 1 pic., 6 ds. Draw up the ring. Turn the work.

3rd ring: Make 3 ds., join to last pic. of 1st ring, 3 ds., 1 pic., 3 ds., 1 pic., 3 ds. Draw up the ring. Turn the work.

4th ring. Make 4 ds., join to pic. of 2nd ring, 4 ds., 1 pic., 4 ds., 1 pic., 4 ds. Draw up the ring. Turn the work.

5th ring: As 3rd ring, join to last pic. of 3rd ring. Draw up ring.

6th ring: Made as 2nd ring and joined to the 3rd pic. of 4th ring.

This completes one pattern and it is repeated as necessary for length required. When attaching the edge to the linen the tatting must be eased at the corner to make it lie flat.

This edging may be made wider by adding another row to it. All the circles of this 2nd row are joined to the small circles of the edging, giving a straight thread to sew to the linen.

TATTING

Make 6 ds., join to middle pic. of 1st ring of edging, 6 ds. Draw up the ring. Repeat this ring for the length required, leaving about $\frac{1}{2}$ in. of thread between each one and join to middle pic. of edging circles.

MOTIFS

Many very attractive motifs can be made in tatting and these may be joined together to form all-over designs or edgings.

For ideas of how to join these motifs into corners and edgings, see the Crochet chapter.

First Motif. Draw up all rings tightly.

1st ring: Make 7 ds., 1 pic., 3 ds., 1 pic., 3 ds., 1 pic., 7 ds. Turn the work.

2nd ring: Make 2 ds., 1 pic., 2 ds., 1 pic., 2 ds. Turn the work.

3rd ring: Make 7 ds., join to last pic. of 1st ring, 3 ds., 1 pic., 3 ds., 1 pic., 7 ds.

4th ring: As 3rd ring joining to last pic. of 3rd ring. Turn the work.

5th ring: Make 2 ds., join to 2nd pic. of 2nd ring, 2 ds., 1 pic., 2 ds.

Turn work and repeat from 3rd ring until there are 6 small rings and 12 large ones.

Next large ring: As 4th ring.

Next small ring: 2 ds., join to last pic. of last small ring. 2 ds., join to 1st pic. of 1st small ring, 2 ds. Turn the work.

Next large ring: Make 7 ds., join to last pic. of last ring, 3 ds., 1 pic., 3 ds., join to 1st pic. of 1st large ring, 7 ds. This completes motif.

Second Motif. Draw up all rings tightly.

1st ring: Make 5 ds., 1 pic., 3 ds., 1 pic., 3 ds., 1 pic., 5 ds. Turn the work.

• *2nd ring:* Make 2 ds., 1 pic., 2 ds., 1 pic., 2 ds., 1 pic., 2 ds.

3rd ring: Make 2 ds., join to last pic. of 2nd ring, 2 ds., 1 pic., 2 ds., 1 pic., 2 ds.

4th ring: As 3rd ring. Turn the work.

5th ring: 5 ds., join to last pic. of 1st ring, 3 ds., join to middle pic. of 1st ring, 3 ds., 1 pic., 5 ds. Turn the work.

Next three rings: As 2nd, 3rd and 4th rings joining to 4th ring.

Next ring: Make 5 ds., join to last pic. of last big ring, 3 ds., 1 pic., 3 ds., 1 pic., 3 ds. Turn work. Repeat from • once.

Next three rings: As 2nd, 3rd and 4th rings. Turn the work.

Next ring: Make 5 ds., join to last pic. of last big ring, 3 ds., join to middle pic. of last big ring, 3 ds., join to first pic. of 1st big ring, to form the circle, 5 ds.

Next two rings: As 2nd and 3rd rings.

Next ring: Make 2 ds., join to last pic. of last ring, 2 ds., 1 pic., 2 ds., join to 1st pic. of 1st small ring, 2 ds. This completes the motif.

Weaving

WHEN choosing a new hobby there are many points to be considered. Initial costs and running expenses, the time and fatigue expended, eye strain and interest are all problems which present themselves, and there are few occupations that, like weaving, can pass all these tests.

Weaving ranks with gardening as one of the oldest of crafts. It grew out of one of mankind's primal needs, and so in even the most primitive of tribes in all parts of the world some form of a simple loom is found. Like all fundamental things that have been and still are part of the web of human life, weaving has throughout the ages served as an inspiration for bard, poet, and painter, and many battles have been fought round the hand looms.

The advent of the power loom, the machine age, and the factories, with their enormous output of cloth of all kinds, changed the estimation with which society regarded the weaver, who became more a mechanic than a craftsman. Only in outlying districts were workers of the hand loom to be found.

Hand-woven material has a quality and a texture that distinguishes it from that produced by the machine, and of recent years there has been a revival of this ancient art.

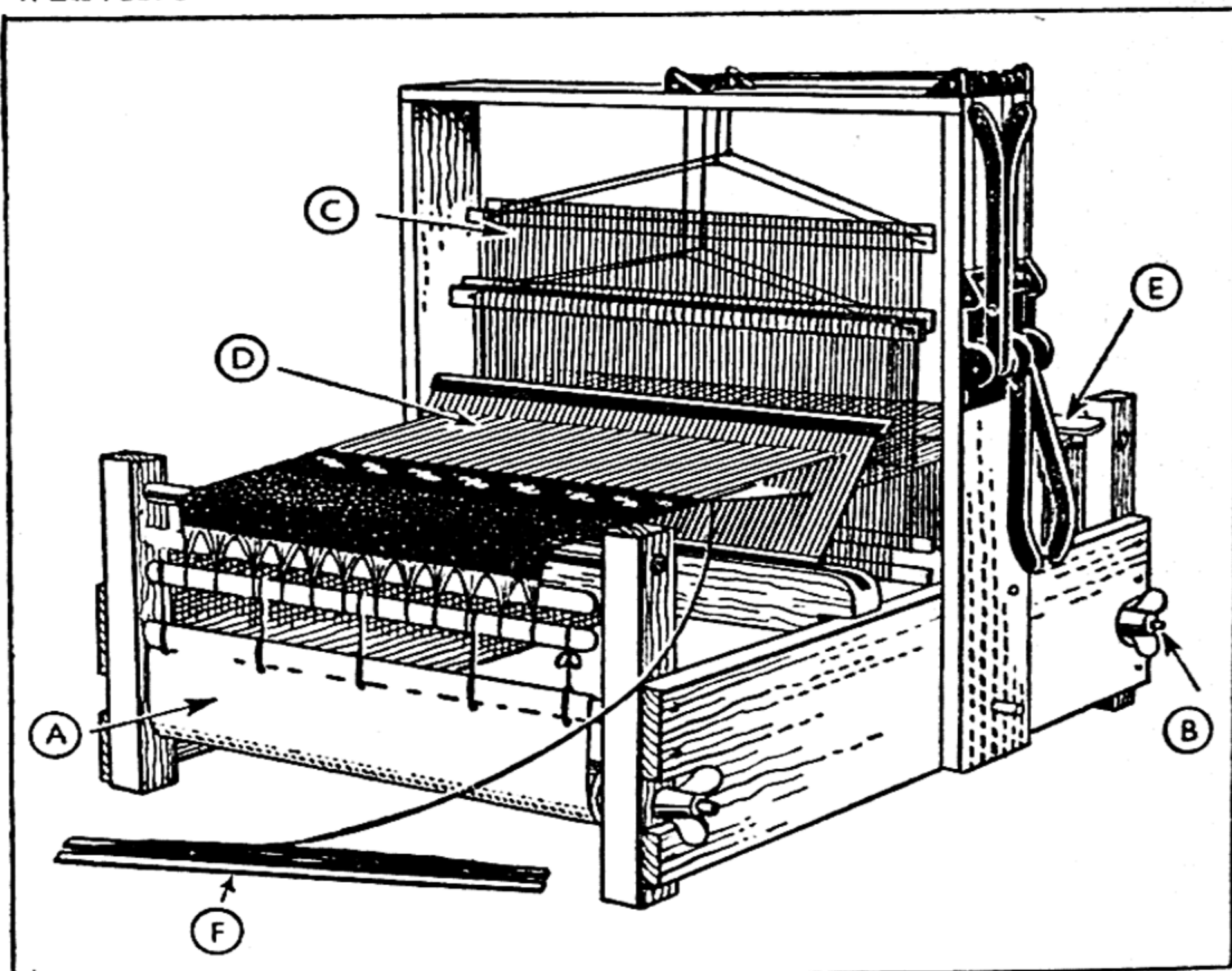
Many women are now taking up home weaving as a recreation and are using portable, table, and even home-made looms to make many articles for household or personal use.

Of the three types, the small table loom is the one which commends itself most to the amateur weaver.

TABLE LOOMS

For the home worker who has not the accommodation for a foot-power loom, or a pedal loom, the table loom is the best selection. It may be kept in a small space, easily moved from one place to another and on it many useful and decorative articles can be woven.

There is a variety of choice in table looms, the most usual being the two-way or four-way looms, the cost of these is determined by the make, size of reed and number of heddles. In addition to these there are the small braid looms for weaving narrow lengths for ties and belts, the roller looms and the tabby looms.



[270] *A modern table loom, with four heddles, showing the method of setting up. This is a small loom that is suitable for a beginner to work on. Note the handles for lifting and lowering the heddles.*

The chief points to observe when selecting a loom are a rigid frame; easily working heddles with a mechanical device for raising or lowering them, corresponding to the pedals of the foot-power loom; a swinging reed batten, and a roller beam with non-slipping ratchets.

The table loom with a 24 in. reed and four heddles is most useful in size for weaving any quantity of material, and only on this type of loom is it possible to get the speed and rhythm of movement that ensures regular texture and profitable work, for if a sufficiently long warp is wound on, a number of pieces of work may be woven without re-threading.

The small table loom shown in [270] is suitable for the beginner to work on. The principle of working this loom is the same as for the larger ones.

The different parts shown are: A, front roller or cloth beam; B, back roller or warp beam; C, the heddles; D, the reed; and E indicates the shed sticks.

BOARD AND FRAME LOOMS

No article on weaving would be complete without reference to cardboard and board looms, for these are the simplest and most suitable to learn on. They are also useful for trying out new patterns in weave and colour before carrying them out on the larger loom.

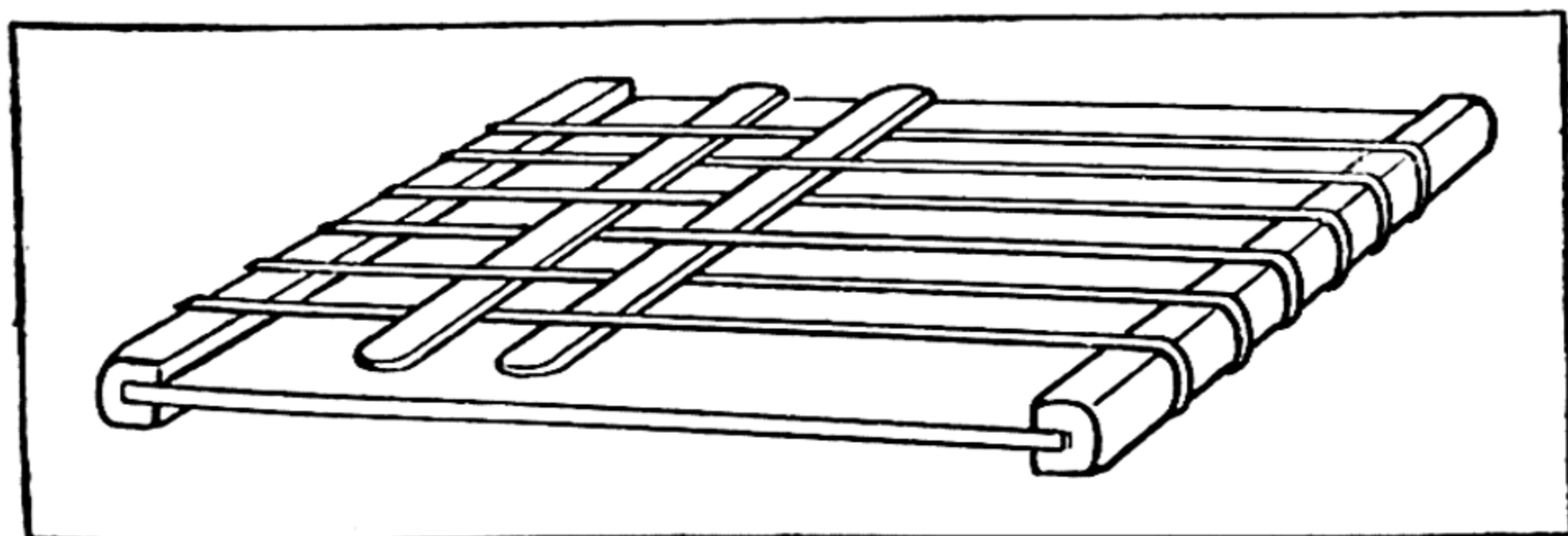
Weaving is more and more gaining favour as a school craft, because of its real educational value to the children. There are many interesting problems of colour and pattern to be solved. Manipulative skill and accuracy is demanded without eyestrain, and a progressive course can be planned to continue from the Infant Room to the Senior Department, where it can be supplemented with the allied subject of dyeing.

Cardboard Looms. These are pieces of strawboard notched at top and bottom to form teeth on which the warp threads are wound. The weft is carried backwards and forward by a steel weaving needle. If a piece of thin wood or strip of cardboard serrated on one side is passed across the warp, lifting and passing one and one, it will form a shed when turned on edge. Darning is done from right to left, lifting the threads alternate to those on the shed stick. Then the stick is turned and the needle is passed back through the shed. The shed stick can also be used to press down the weft. Cardboard looms have this advantage that they can be bought or made in various shapes according to the required article.

When finished, the loom is cut away to release the woven material.

Bags, purses, pochettes, cosies, caps, dolls' sweaters, and frocks can all be made in this way.

Board Looms. This is a distinct advance, as these looms are durable, being made of plywood notched and bored to take the warp.



[271] *A board loom. Two shed sticks are inserted into the warp, lifting and passing alternate threads to make the shed for weaving.*

They can be used again and again so are convenient for use when experimenting with new weaves.

A suitable and useful size for this type of loom is 16 by 12 ins., complete with two rollers, two shed sticks and two shuttles; there is also a smaller size, 8 by 12 ins.

The warp is mounted through the notches and holes; the rollers are passed underneath and tied to either end. The two shed sticks are inserted, lifting and passing alternate threads [271].

To weave, push the warp sticks up to one end of the loom. Turn the lower one on edge, pass the shuttle through and beat the thread to the bottom roller with the shed stick; withdraw it.

Now form another shed with the second shed stick, beat up the weft and push the shed stick up to the roller, but do not remove it. Re-thread the first stick and proceed as before.

Frame Looms. The frame loom is not solid like the board loom, so now the use of a heddle can be taught. The frame consists of four pieces of solid wood and the sheds are made with a heddle and a shed stick. A strong wood loom to work on this method can be made at home out of a wooden box on the principle of the loom shown on page 452.

With a string warp and carpet wool it is possible to make a heavier piece of web for covering a stool or chair or as the foundation for making rugs.

Braid Looms. These form a larger type of loom on which the roller is introduced, and on which it is possible to have a much longer warp. They are fitted with a rigid heddle of wire or celluloid which is used as a reed and, therefore, decides the width of the fabric.

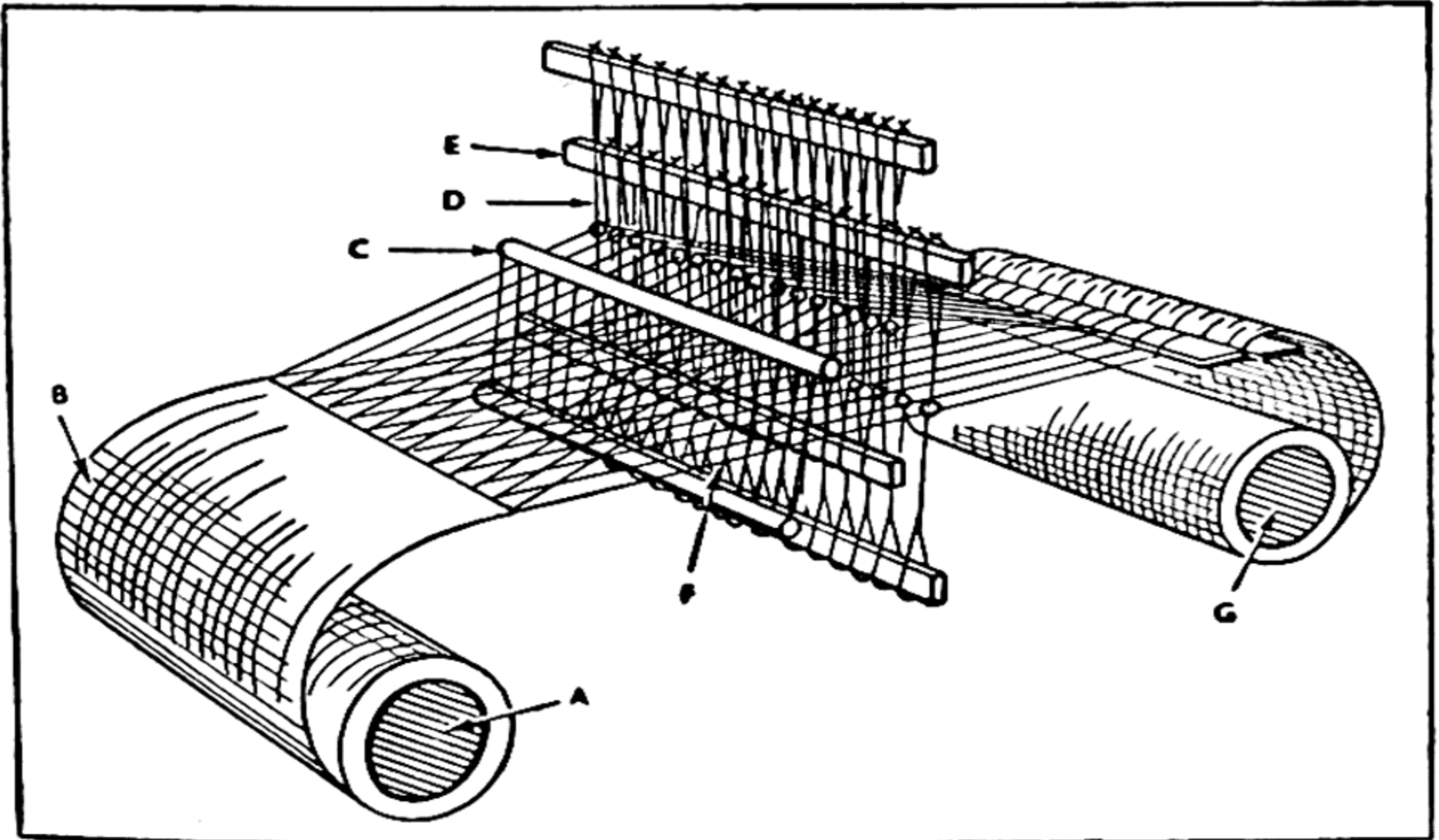
SETTING UP THE LOOM

If good results in weaving are to be obtained, great care and accuracy in setting up the loom is essential. The warp must be regular and of good even tension, otherwise there will be breaking threads, faults, and inaccuracies in the finished web.

The weft must also be even, not too tight, not too loose, so that the web will be of the same width throughout the length.

It is possible that the loom may be purchased already set up with a piece of work which has been started, and on which the beginner can try her hand and gain experience. If so, when removing the practice piece, ends can be left to which the new warp is tied and much time and labour will be saved.

If the loom is not already warped a knowledge of mounting and beaming the warp is required.



[272] *This diagram illustrates the terms and processes in weaving.*

TERMS IN WEAVING

Woven fabrics, as distinguished from lace and knitted fabrics, are those in which one set of threads is stretched taut and other threads are woven or interlaced across them.

Warp. Warp is the name given to the strained threads. These are stretched on the loom and run the full length of the piece of material to be woven.

Weft. Weft threads are those which pass back and forwards through the loom and make the web.

Web. The cloth or finished fabric.

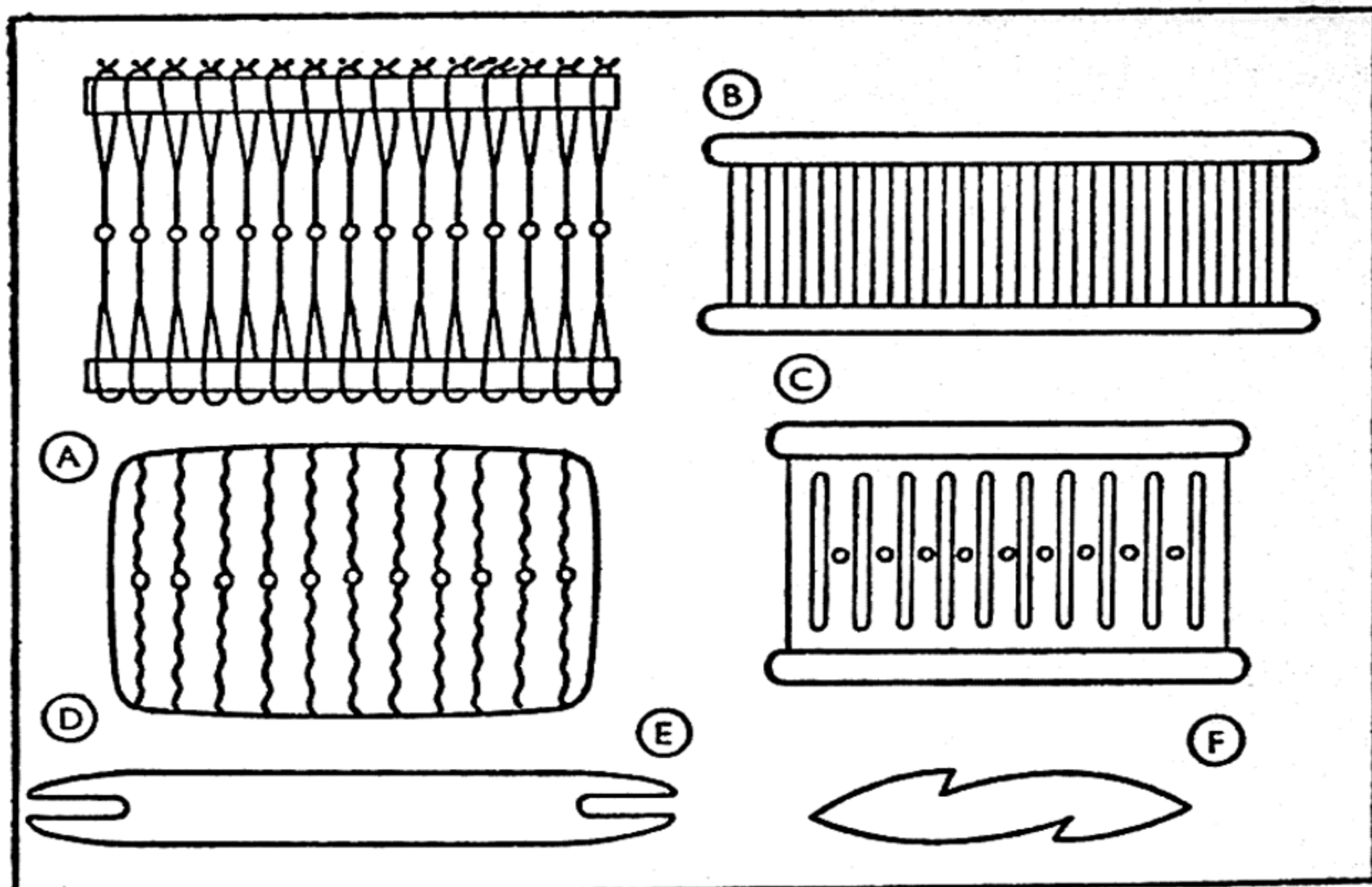
Cloth Beam. The roller on which the finished cloth is wound [272]A.

Warp Beam. The roller on which the warp is wound, G.

Shed. Shed is a space formed by raising and lowering two lines of warp threads through which the weft is passed [272]F.

Shed Sticks. These are smooth sticks with holes at the end, used to preserve the "cross" in the warp.

Heddles or Healds. These are used for lifting and lowering the warp threads to make the shed. They are thin slots of wood on which hang leashes [272]B.



[273] *Close-ups of parts used in weaving. A. Leashes of cord hanging from heddle. D. Wire heddle. B. Reed, and C. combined reed and heddle, made of metal. E. A wooden shuttle F. A reed hook.*

Details of these parts are shown in [272] without the framework of the loom as it would hide some of the working parts.

Wooden Shuttle. Used with small table looms and board looms [273]E.

Leashes. Leashes are pieces of cord, varnished cotton or wire, hanging from the heddles, with a loop or eye in the centre to take the warp thread [272]D and [273]A and D.

There are two, three, four or more heddles on a loom, according to whether the pattern is simple or more elaborate.

Reed. This is a comb used to beat up the weft and to keep the warp threads in position [272]C. The opening or "dents" in the reed decide how many threads to the inch come in the cloth.

The number of dents to the inch will be found stamped on the side of the reed. 12, 14, 16 dents to the inch can be used for two- or three-ply wool [273]B and C.

Reed Hook. Used for pulling the thread through the reed when setting up the loom [273]F.

Tabby or Plain Weave. This is the simplest form of weave. The weft threads are interlaced over and under the warp alternately, as in simple darning.

MOVEMENTS IN WEAVING

Shedding. Raising the heddles.

Picking. Throwing the shuttle through the shed opening.

Beating. The weft threads are pushed against the cloth already formed.

Taking Up Cloth. The rotation of the cloth beam in front.

Letting Off the Warp. Rotation of the warp beam at the back.

The warp threads have to stand a great deal of strain, not only by being stretched on the loom, but also by the action of the heddles and friction of the reed. They must therefore be of stronger yarn or more tightly twisted than the weft threads, which take no strain, and so are twisted as little as possible to give softness and lustre to the cloth.

PREPARING THE WARP

The first thing is to determine the length of warp required. This will be the finished length of the article, with an extra 10 to 12 ins. for tying on, which must be reckoned as wastage. If a warp long enough to make two, three or more articles is mounted, it will be a saving not only of time and labour, but also of material, for the wastage will be considerably reduced.

Care should be taken when measuring wool, as it is very elastic. For a scarf to be about $1\frac{1}{4}$ yds. when finished, a warp of at least $1\frac{3}{4}$ yds. will be needed.

Warping Board. To prepare the warp a warping board is required. It can be bought, made at home, or the ingenious worker may make a substitute by inverting two stools on a table at a suitable distance apart. [274]1 shows the idea of the board.

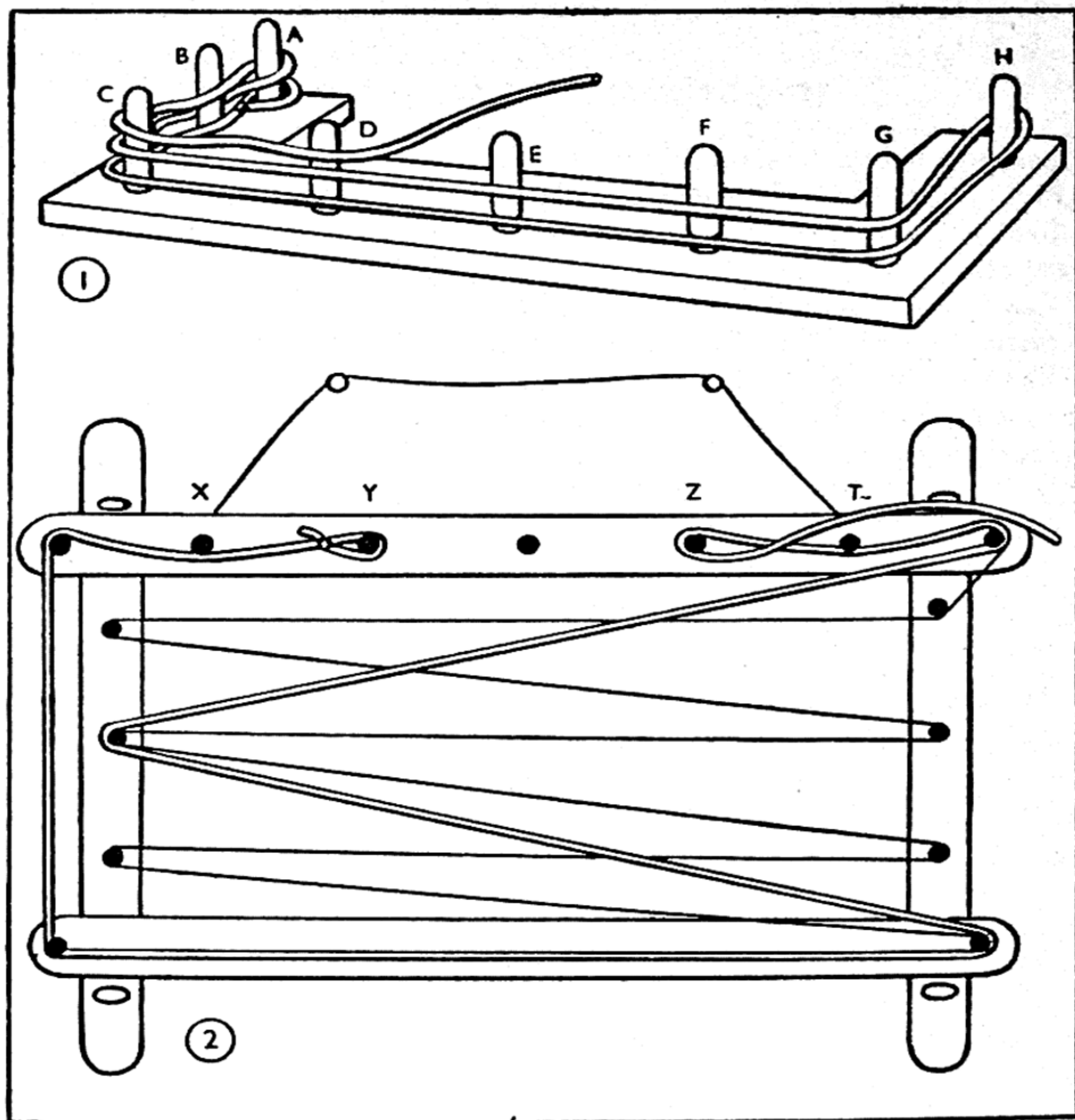
The skeins of wool should be wound into balls for convenient handling.

Place the pegs on the board to give the correct length.

To Make a Warp. To calculate the number of threads required for an ordinary threading, multiply the number of inches in width of cloth by the number of dents to the inch in the reed, plus four to eight threads extra for the selvedge.

For a small scarf 8 ins. wide, with reed 14 dents to the inch, 14 by 8 threads, plus 4 for selvedge, will be wanted. This gives 116 threads altogether.

When making a warp for a striped or patterned material in more than one colour, allow a sufficient number of threads to make a complete pattern, as near the required width as possible. As weaving is inclined



[274] *Warping boards. 1 shows a horizontal board, and 2 a hanging board. The pegs of both boards are adjustable to make the length of warp required.*

to draw in slightly, the warp may be made a little wider than the finished width of material.

Having decided both the length and the width of the warp, the making is simple.

Warping boards may be resting horizontally as [274]1, or hanging, as 2. Warping posts, which may be clamped to the table edge, can be bought, either single or double; they are useful for short pieces of material.

Horizontal Board. Loop the end of the thread and pass over peg A, pass the thread inside B and outside C, D, E, F, and G to H. Turn round

H and repeat back to C, take outside B and inside A. This gives two strands crossing between A and B and by this means the threads are kept untangled. Continue round A, back inside B and outside C round to H, and so on until a sufficient number of threads has been wound; making sure that alternate threads are crossing each other, one and three, two and four, all the time. Mark off groups of threads at intervals, in order to keep count of them, between the crosses A, B, C, using a long piece of thread.

Don't stretch the work in warping, and before removing the warp from the board, tie the crosses firmly at A, B, C, and also at H, as in [275]2.

Lift the warp off at H passing the right hand through the loop, and pull the warp through it to form another loop, as in a chain of crochet. Slip this loop on the right hand and continue until all the warp is looped into a chain. This prevents tangles and twisting [275]4.

Hanging Board. The winding of this is similar to an horizontal board, starting at Y with a loop, pass inside X and outside the other pegs in a zigzag movement to T, on the inside, and round Z, making two crosses at XY and TZ, as shown by the double line in [274]2. The fine line indicates the warp being wound for a greater length. Where the single and double lines appear to join, the winding is similar for both.

Tie the crosses as described for horizontal board.

The pegs of both these boards are adjustable according to the length of warp required.

Mounting the Warp. Among the rods provided with the loom are two shed sticks with holes at either end. These are now inserted in the crosses [276]A, and the holes are tied together with string, B.

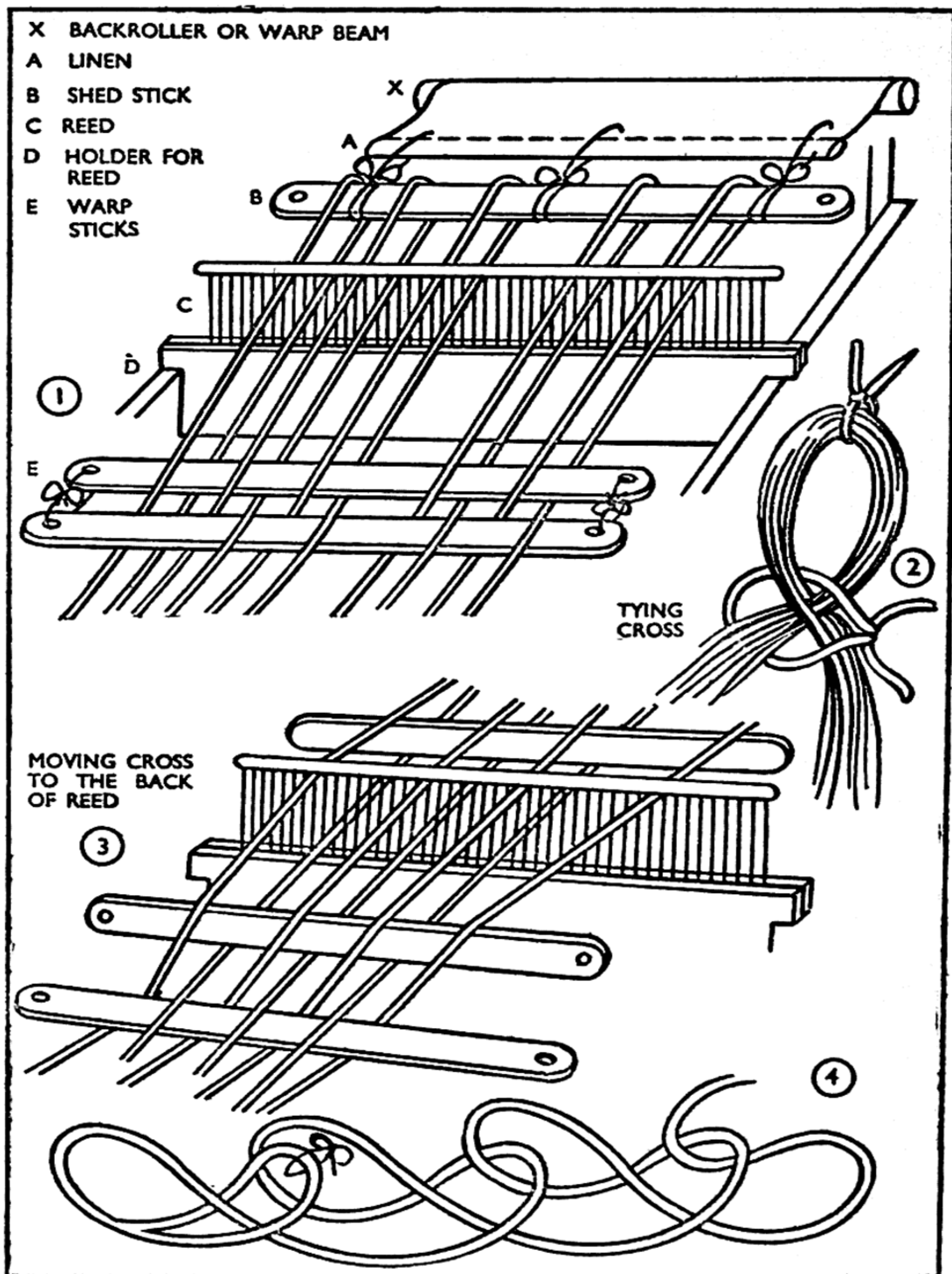
Remove the string which has held the crosses in place, as the shed sticks now keep them apart. In order to space out threads temporarily, they are pulled through the reed in groups. The reed should be fixed firmly in place by the heddle holder D [275]1.

Slip the loops of the warp over the left hand, and thread them in even numbers through the spaces in the reed C [275]1, two to four loops equalling four to eight threads, using a reed hook for threading.

If two people carry out this process it is much easier, one holding the warp and passing the loops to the other, who draws them through the reed. A stick is threaded through the loops to prevent them from slipping back.

When all the loops have been threaded and secured on the wood fairly evenly, tie the linen on the back roller to the wooden slat B [275]1, with about $\frac{1}{2}$ in. between the wood and the material. Now wind the warp as evenly as possible on to the back roller, one person holding the warp tightly, the other winding the roller. At the beginning and at intervals, place warp sticks to keep the winding at an even tension and

WEAVING



[275] 1, Shows the method of mounting the warp. 2, The method of tying crosses in the warp. 3, Moving the cross from front to back of the reed. 4, The warp looped into a chain after warping.

to give a better grip when turning the roller. Keep two sticks for the end.

When there is just enough warp left to reach the front beam, fasten the back one firmly.

The cross at the front must now be moved to the back of the reed, and in order to do this a shed must be made behind it. The sticks threaded through the cross must be centred and the stick nearest to the reed turned endwise. This separates the two crosses and another stick is now threaded temporarily through the shed, but behind the reed [275]3. The endwise stick is now removed from the front cross and transferred to the back, the temporary stick being removed.

With the remaining shed stick at the front of the reed, repeat the same process and the cross will be behind instead of in front of the reed.

Remove all the strings tying up the loops, cut the loops and take the threads out of the reed and tie them in bunches.

Entering Heddles. For a loom with two heddles, find the centre leash on each heddle. If these have not been marked, mark them now with coloured ink, paint or by tying with coloured cotton.

The centre space of the reed should also be marked.

The shed sticks can also be tied to the front beam. Take the centre thread of the warp and pass through the centre eye of the back heddle. A threading hook or fine crochet hook may be used for this.

One worker should lift the thread while the other pulls it through from the back of the loom with the hook. The second thread is pulled through the centre eye on the front heddle. Work in this way, from the centre to one end and from the centre to the other end.

As each group of threads is entered, check them to see that they are in the right order, that no eyes have been missed and that no threads are twisted. A mistake at this stage may mean re-threading from the fault to the end.

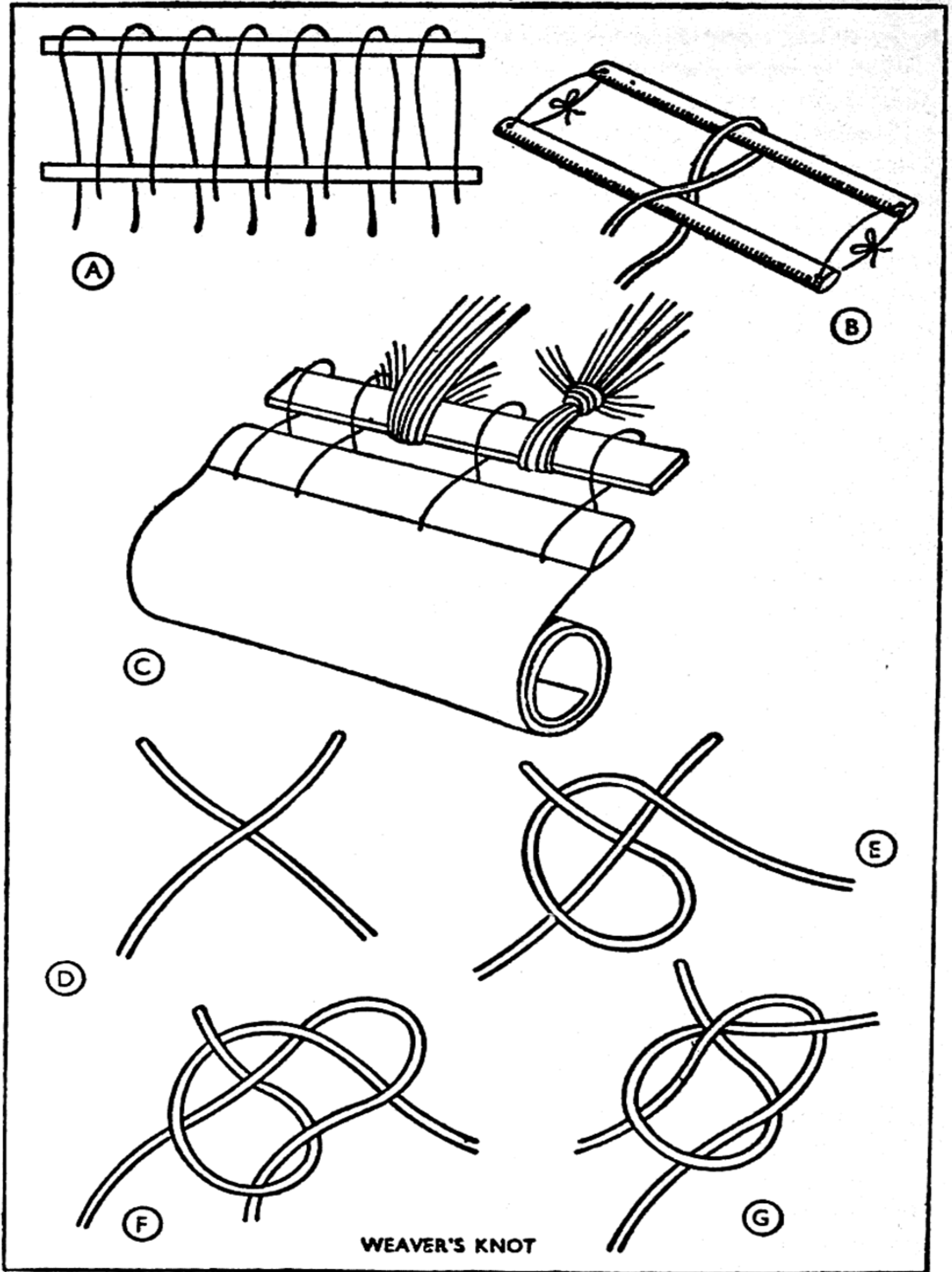
At each end of the heddles thread two strands together into two eyes, one in the front heddle and one in the back heddle. Examine again, see that there are no mistakes and that all the threads entered on one heddle come from below the shed stick and that all the others come from above.

Threading the Reed. A reed hook is used to catch the threads and pull them through the spaces in the reed.

The same care must be taken as in threading the heddles. Begin with the two centre threads and work to either end. By starting in the centre and working outwards, the warp is centred in the loom, an important point in threading.

The threads are now attached to the warping cloth on the front beam, and tied in groups over the shed stick, with about as many threads in each group as there are threads to the inch in the reed [276]c. This keeps

WEAVING

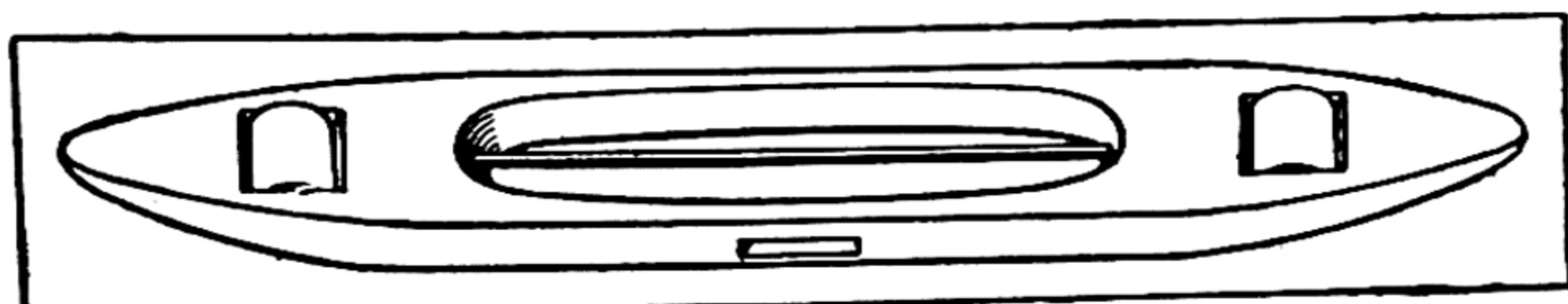


[276] *A. Shed sticks inserted into crosses and the sticks tied together, B. C. Threads tied to shed stick which is already tied to cloth beam. D., E., F. and G. show weaver's knot for joining thread.*

the knots from becoming too bulky. To tie, pass the ends of the threads over the rod, turn them to the back, divide into two bunches, bringing up half on one side and half on the other and tying them in one knot over the warp. After making sure that there are no loose or uneven threads, by testing lightly with the hand, tie each group of threads again, with another knot. The tension should now be firm and even, and weaving may be commenced.

The Spool or Shuttle. A beginner will find that a wooden shuttle as long as the reed is much easier to work with than a spool and shuttle, provided that the cloth is not too wide. Wooden shuttles can be had from 7 ins. to 20 ins. in length, made of thin plywood, and there should be a shuttle for each colour of thread in the work, see [273]E.

If spools are used, the thread must be wound on them with a bobbin winder, and they are then placed in shuttles, the boat shape being the best [277]. The shuttle is thrown from hand to hand through the sheds, backwards and forwards. This requires considerable practice at first.



[277] *A boat-shaped shuttle is the most effective where spools are used.*

METHODS OF WEAVING

Before starting to weave, try the action of the heddles, raising and lowering them to see that the shed is opening cleanly and that the reed is swinging easily, as a great deal depends on the beating up of the weft.

The beating up should be a regular movement, a smart tap of the reed rather than pressure. If the weft is beaten too heavily the warp will be covered and the texture of the web firm and hard. In well-woven material the warp and weft should show about an even amount unless the weft is much heavier than the warp.

Begin by trying out a few lines of weaving in the following movements.

Raise the heddle to form a shed with the reed lying back towards the heddles.

Pass the shuttle through from right to left.

Beat up the weft with the reed.

Alter the shed by lowering the heddles.

Pass the shuttle through from left to right and repeat until an inch or two of weft has been woven. If the lines of the web formed are uneven

the cause may be one of two things: too hard pressure with the reed, or unequal tension on the warp. If the web is quite satisfactory the work can be started in earnest. Continue weaving until the reed is perpendicular when hitting the weft or, if it is not a swinging batten, until there is not room for the shuttle to pass clear between the reed and the cloth. It is now time to let off warp and take up the web.

When making a scarf, turn the front beam 2 or 3 ins. to allow for a fringe.

Letting Off and Taking Up. On most small looms this process is done by loosening a screw on the warp beam, then, with two hands, the beam is turned round to let off sufficient warp. The cloth beam is loosened and with two hands turned to take up the web.

The screws are tightened and weaving continued.

After a short time the movements will become steady and rhythmical and the web will grow with fascinating ease.

Tension of the Weft. One of the difficulties in working is to get the right tension of the weft. If it is pulled tightly a "waist" will result, and if left loose loops will form on the selvages. Here again care and practice quickly bring speed and perfection.

One point that must be emphasized is that accuracy and perfection must be aimed at, any fault should be corrected at once. It is quite easy to take out a line or two of weft and repeat if necessary.

Joining Threads. When introducing a new weft thread, either of different colour, or at joining in a new shuttle, do not leave ends hanging from the selvedge. Open the shed and pass the end of weft into it for six or eight threads of warp and bring the end to the front and leave hanging. Start the new weft, letting the ends overlap for three or four threads.

After a few lines of weaving the ends may be cut off closely if the work is fine. If coarse, they can be darned in afterwards.

Breaking Warp Threads. These are always an annoyance and must be mended at once. Pass the new thread through the reed and leases, over and under the shed sticks and carry well back on the warp roller, and join by a weaver's knot.

Weaver's Knot. This knot [276]G is the one used by weavers when joining thread. After some practice it can be tied very quickly. It is secure and neat and will remain fast under strain.

The end of the old thread is held between the left thumb and first finger pointing right. The new end is passed behind it pointing left [276]D. Take the length of the new thread and pass round the thumb behind its own end and in front of the second end, E, which is passed down over the front of the thumb-nail and through loop, F. Pull ends of old warp with the left hand and ends of new warp with the right.

Cut the ends close and a knot which will pass easily through the leash and reed will be left. Carry the end of the new thread on to the cloth and pin exactly opposite to the dent in the reed through which it passed. Leave the broken end hanging to be darned in afterwards.

When the full length has been woven, loosen the warp beam and pull enough thread through to prevent the warp slipping back through the reed. Cut off the warp, about 3 ins. from the end of the cloth, between the cloth and the reed. It is important to leave ends hanging on the loom for the new warp can be tied on to the old and pulled through reed and leashes, saving a great deal of time and work.

These are in brief the instructions for setting up a loom and for weaving. It may appear as if a great deal of work is entailed, but it is productive labour, and the satisfaction in having woven a piece of homespun will be ample repayment.

"Homespun." The word itself carries with it an atmosphere of glamour and romance and takes us back to the old days and the old songs of the spinning, weaving, and the waulkin' of the web.

It must be remembered, too, that, after the initial mounting of the loom has been done, the next piece of work will not take nearly as much time and labour. For future articles it will only be necessary to prepare the warp as already described, to tie it on to the warp beam, fix it to the cloth beam, and it will be ready for weaving.

The choice of the first piece of work will depend on the taste of the worker. A scarf is an interesting article, but smaller pieces may be woven by the beginner, such as bags or cushion squares.

MATERIALS

Those who are newcomers to weaving will find it easier to use wool than silk or cotton. The best choice is 3-ply for the warp and weft, or 2-ply for the warp and 3-ply for the weft. Don't have the warp thicker than the weft, unless for some special reason.

With both warp and weft of wool many interesting articles may be woven, cushion covers, bags, scarves, strips which may be joined to make blouses or skirts, and very narrow pieces for belts.

Mercerized cotton in both warp and weft may be used for stronger bags, tray cloths, table mats, runners, cushion covers, and many household articles, and linen thread or tri-cotton for finer articles such as guest or tea towels.

Good results are obtained by combining a variety of threads, such as wool and cotton, and for strong wear a warp of mercerized cotton may be used with a wool weft. Silk bands on a woollen ground look effective and the use of thick yarns in the weft makes interesting textures.

Quantities. The quantities required for different lengths of weaving will be learnt by experience and experimenting with different yarns and textures. The amount of wool needed to make a simple scarf is given below as an indication.

A plain scarf 7 to 8 ins. wide by 42 to 44 ins. in length, working 14 dents to the inch, will take about 3 ozs. of wool. If two colours or two different yarns are being used, this may be divided into 2 ozs. of one and 1 oz. of another.

If many colours are used in the pattern, such as a plaid or multi-coloured stripe, more wool must be bought, with some left over; it is more economical to warp sufficient for two scarves at one time.

With warp and weft stripes of colour $4\frac{1}{2}$ ozs. will do for two scarves, for example:

Four $\frac{1}{2}$ oz. hanks of dark colour, i.e. blue or black.

Two $\frac{1}{2}$ oz. hanks of medium colour, i.e. grey.

Two $\frac{1}{2}$ oz. hanks of light colour, i.e. pink or ice blue.

One $\frac{1}{2}$ oz. hank of hue or contrast, i.e. white or scarlet.

Often part of a hank left over from one colour scheme may be used as a contrasting colour in another scheme, so no wool need be wasted, however small an amount is left.

If a plain warp is woven with a weft using up numerous odds and ends of bright colour, an interesting result for a cushion cover or pochette may be obtained, particularly if some threads are of wool, some of mercerized cotton and some of silk. Also some yarns are thicker, or have slub ends in them to give added interest in texture.

COLOUR AND TEXTURE

The real charm of weaving is found in the evolving of patterns, whether of colour, texture, the use of interesting and unusual yarns, or in a combination of all three ideas. As interest in texture is a distinct advance on plain weaving, the beginner will probably experiment first of all in colour combinations, as there is no limit to these; simple stripes and checks may be developed into quite complicated patterns with the right balance of unusual colours. There is much scope for individuality in this field, using plain tabby weaving throughout.

It is important in working out any colour scheme that tone values are remembered, that is, the relationship between dark, medium, and light colours. To use colours together which are all of equal tone value gives an uninteresting and often crude result. Having chosen a good colour scheme, the balance and arrangement of stripes must be planned in relation to the colours chosen. For simplicity, the beginner is advised to have a warp of all one colour, and vary it by weaving stripes of

contrasting colours in the weft. Warp stripes, however, allow much more variety in arrangement for the more experienced worker. For a plain check use two colours in equal quantities in the warp and the same in the weft.

Stripes of unequal widths in both warp and weft may be arranged in a diversity of ways, so that even if the loom is warped for a number of scarves, no two need be exactly alike, for they may be varied by the arrangement of the weft or by different coloured wefts. There are a few simple rules to use as a guide in getting a correct balance of design and colour :

The width of two adjacent stripes must not be equal to the width of any other two.

A narrow stripe is placed between two wide stripes, or a wide between two narrow ones.

A small amount of strong colour is balanced by a larger amount of weaker colour, so that in a sombre scheme the narrow stripes will be brighter and the broader ones in greyish tones or neutral.

Two different arrangements of stripes suitable for a scarf are shown in [278]; A is a simple design which could be made in two or three colours, B has several coloured stripes of varying widths. The weft is cream, which should be used for the whole scarf. More variety of stripes can be devised by arranging them at intervals of uneven widths.

PATTERN IN TEXTURE

Material may be made interesting, even when a plain tabby weave is used, by varying the texture of the web, but keeping to one colour. This can be done in either of two ways.

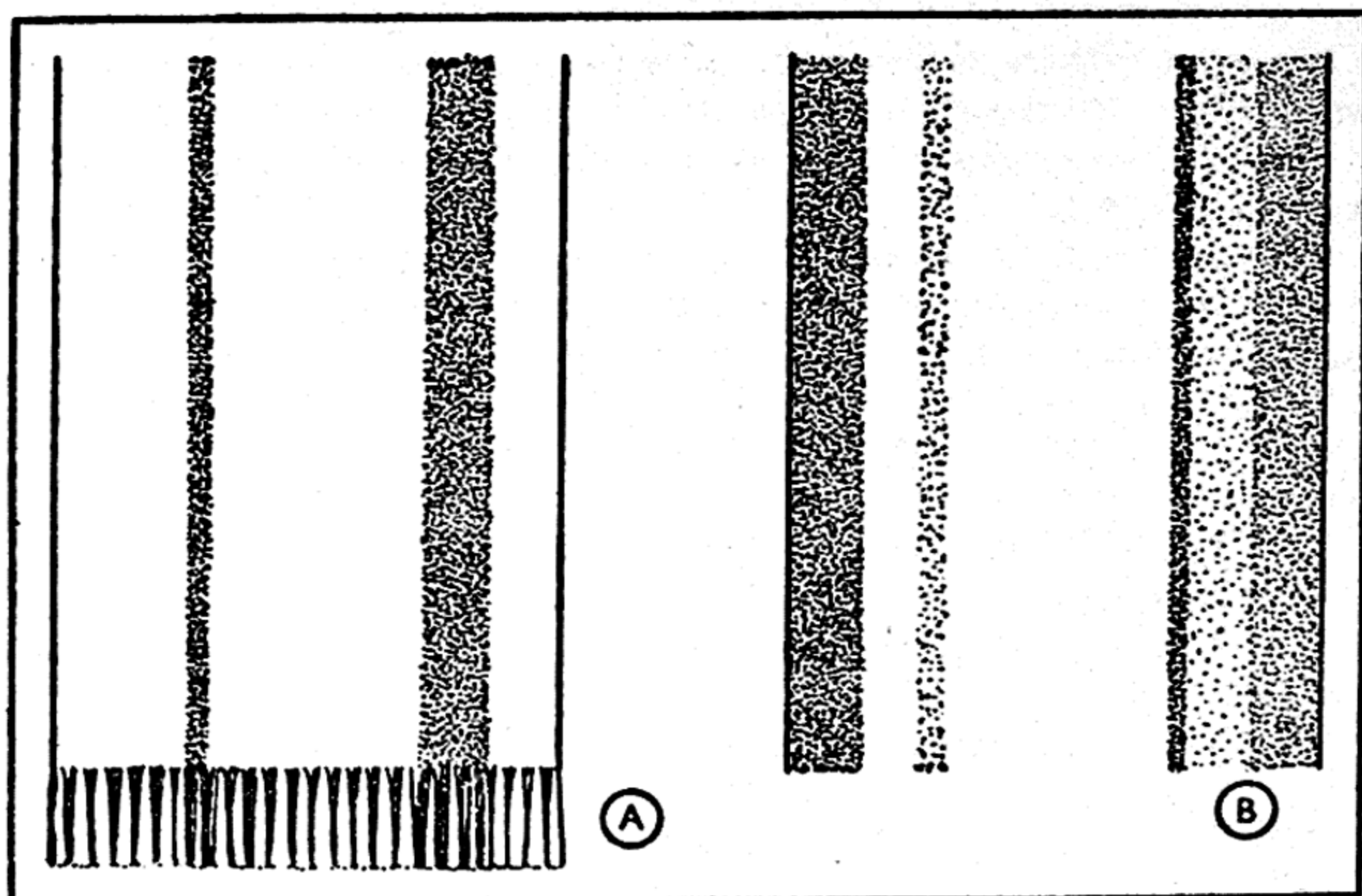
First Method. By threading up the warp so that at intervals two threads pass through a single eye. This will give a thick line like a stripe running lengthwise of the material, combined with two lines of weft passing through the same shed at intervals, it produces a raised check.

The warp may be threaded so that one eye is missed at intervals, giving the woven fabric a slightly open stripe. Alternatively the warp is threaded in the usual manner, but the weft has a double thread wound on the shuttle; this will give a slight ribbed effect to the web.

By experimenting in this way you will find that various threadings will produce interesting results.

Second Method. This consists of using threads which are similar in colour, but have different textures, such as the use of silk with wool, cotton with silk, and the weaving of interesting weft threads, slub cotton, chenille, cords, string, and even rags, across a plain warp. So many varieties of thread may be utilized that there is scope for unlimited

WEAVING



[278] *Two arrangements of stripes suitable for a scarf. A. A design in two or three colours. B. Several coloured stripes of varying widths.*

experimentation. Cellophane and plastic materials are among the many synthetic substances which have possibilities, also all kinds of metal threads make one-colour fabrics in plain weaves very exciting.

Examples of interesting weaves which have been obtained in this way are shown in the illustration facing page 481.

BROCADING

A more complicated method of weaving which can be done on a two heddle loom is brocading. The warp threads are picked up and woven to form a raised pattern of weft threads, similar to darning. The design must be carefully worked out first in relation to the number of threads in the warp. This needs careful calculation in order to know which threads to pick up.

This type of work is a form of needleweaving and ideas for simple border designs may be got from that chapter.

The working of weft stripes gives much scope for originality and individuality for the more experienced worker. Narrow stripes may be introduced at intervals in this way, but it is not practicable to work a long length of material completely as it would take too much time. A single border would lend itself well for the ends of a scarf, such as the brocaded one [279], particularly as both sides of the web should show good pattern.

For more elaborate work this same design may be repeated at intervals for the full length.

Method. On a small loom with only two heddles, or when working on a board loom, brocading is done with a steel weaving needle. To obtain the brocaded design the required number of warp threads are passed over and the in-between ones are worked in simple weave.

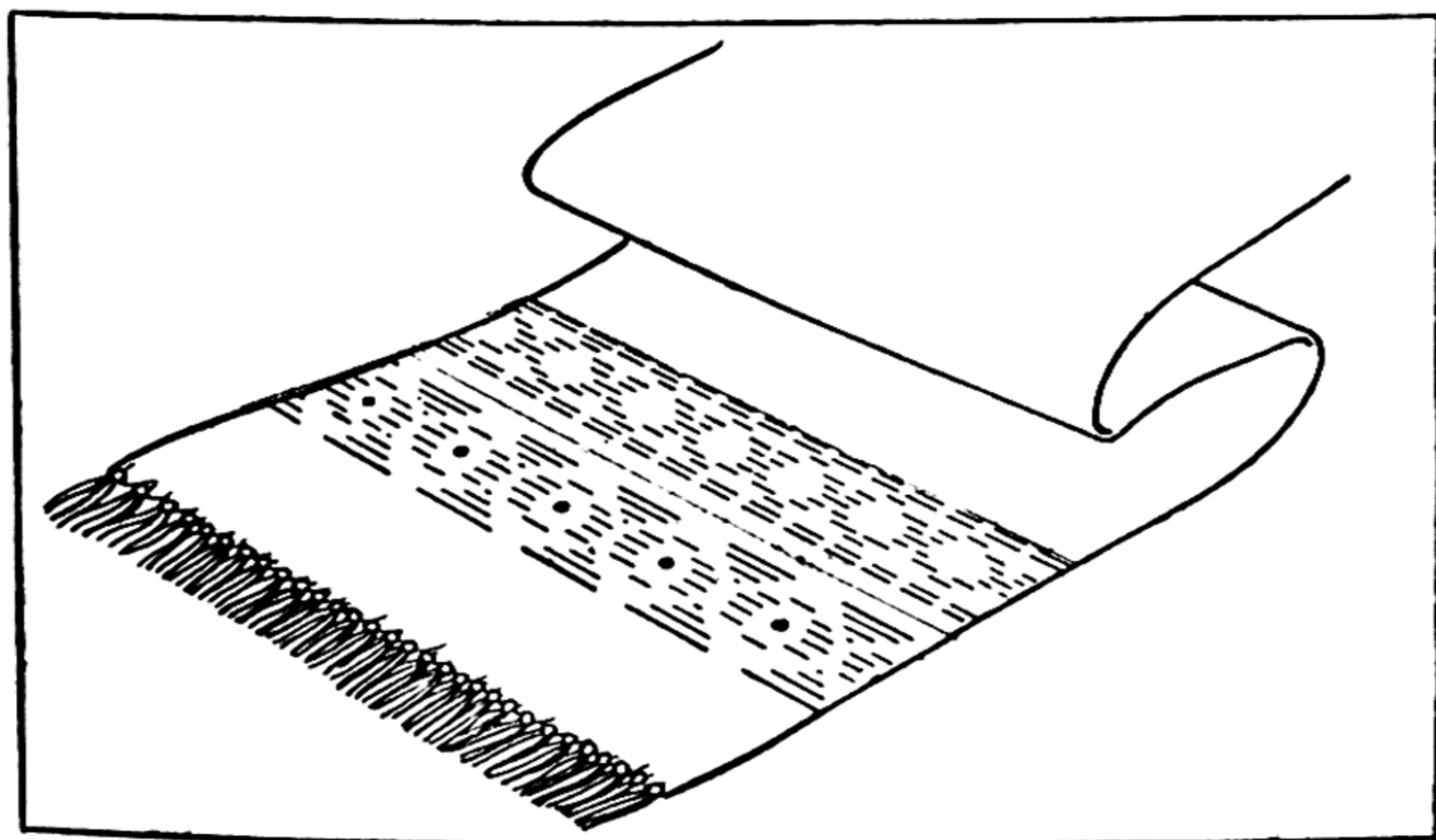
A wool which is thicker and softer than the rest of the web is used for this, or a double strand in self or contrasting colour. Neutral brown is a good shade as it helps to modify the colours and unite the contrast.

A series of brocaded stripes, each worked in a contrasting shade, makes a lovely, colourful design.

PATTERN MAKING

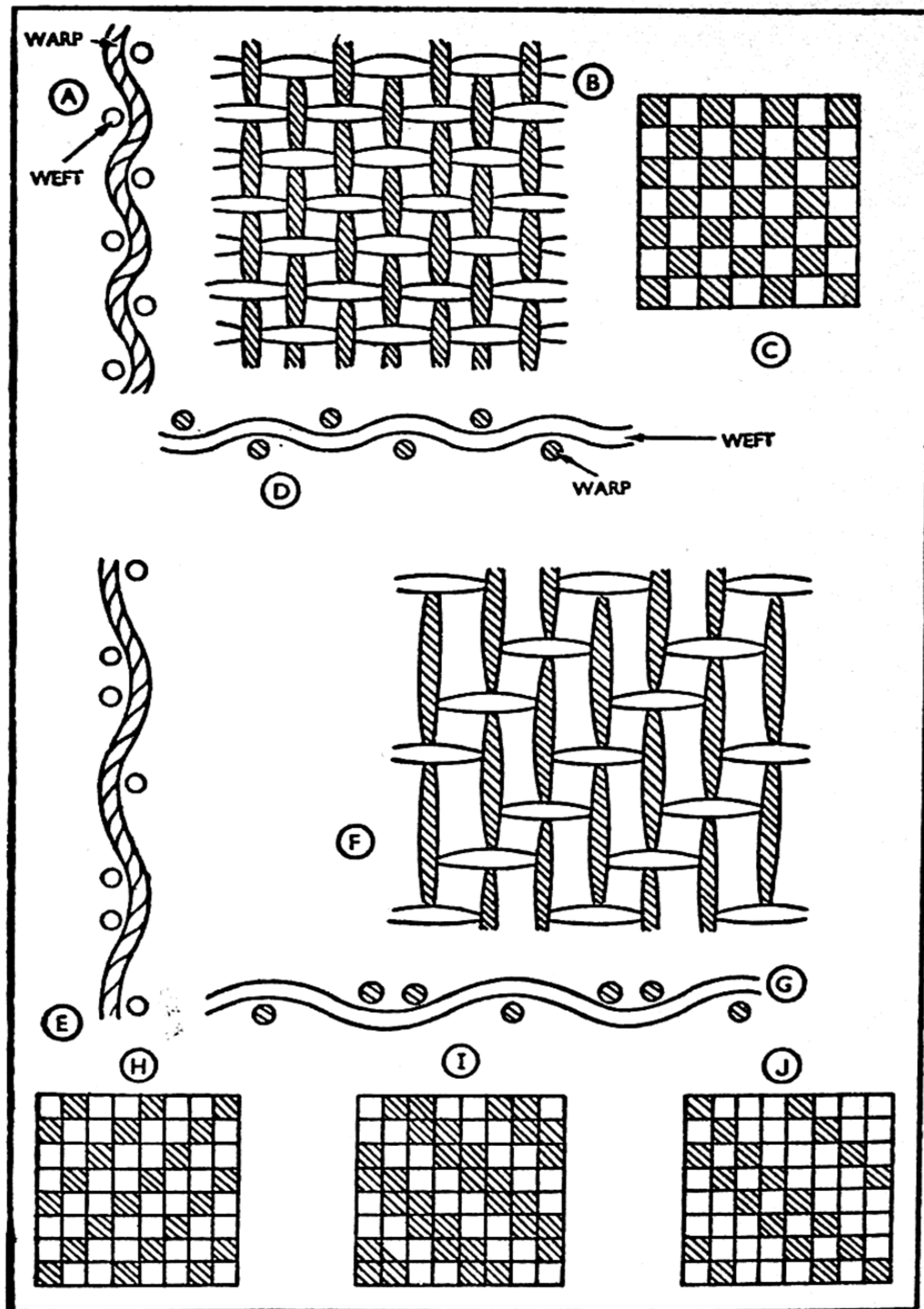
The large type of table loom, with four heddles, allows for more scope in pattern weaving. The heddles of the edges are attached to and controlled by pedals and many beautiful pieces of patterned material can be woven on those looms.

The principles and movements of pattern weaving are the same as for plain weave, but in threading the heddles a definite design has to be followed with great care.



[279] *This single brocaded border lends itself well for the ends of a scarf. The design may be repeated at intervals for more elaborate work.*

WEAVING



[280] *B. Design for plain weave. D. and A. Sections through warp and weft. C. The design on paper. F. A twill design. E. and G. Sections through warp and weft. H., I. and J. Planned designs for twills.*

PATTERN DESIGNS

The pattern is worked out first on design paper. Each square on the paper represents a thread, the black squares usually mean weft and the white squares warp. A mark on the paper, therefore, indicates that one thread passes over another.

[280]B shows the design for plain tabby weave with a flat view of the cloth and sections through the warp, D, and through the weft, A. C is the design worked out on paper.

Twill Weaves. The appearance of twill, of which serge is a typical example, is familiar to all. Here are three simple twill designs.

Diagonal twill weaving produces diagonal lines in cloth. The points of intersection move on one thread over and one thread upwards in succeeding lines, as [280]F. E shows the section through the weft of this weave and G the warp section. The planned design, on squares, over two and under one is in H.

Two more plans for twill designs are shown in [280], I being worked on four threads, over two and under two, and J, which consists of six threads, under three, over one and under one.

Designs for fancy twills are shown in [281]. These are elaborate and for experienced workers. A is a design constructed on 14 threads of warp and 14 of weft, B has four threads of warp and 16 of weft, and C is constructed on eight threads of warp and weft.

TRADITIONAL PATTERNS

The patterns described are all built up on the continuous repetition of a unit, and in each design the unit has been outlined.

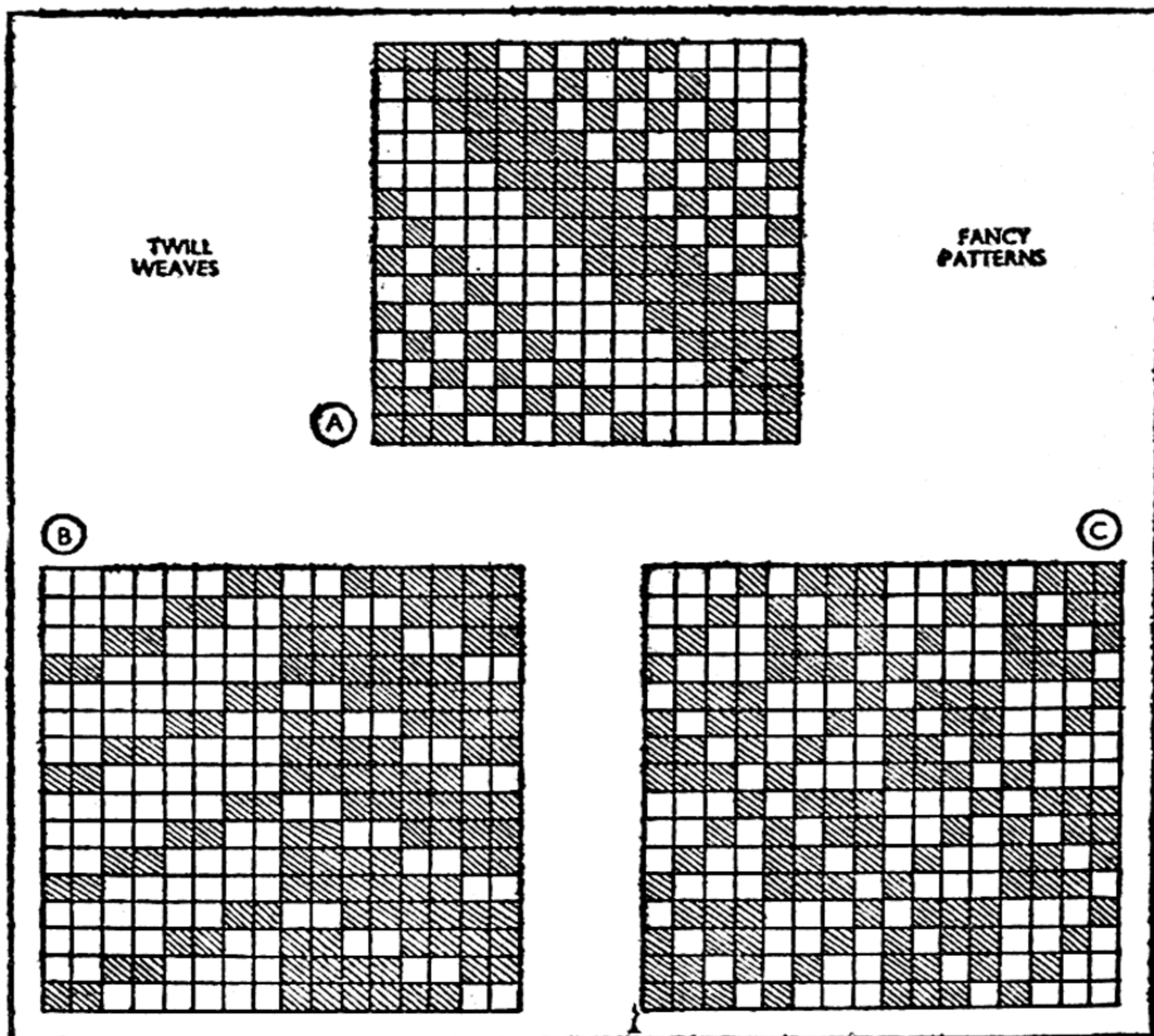
There are other very beautiful and more elaborate patterns, whose names, traditional in the countryside, conjure up pictures of village gardens and country life—Rose Path, Honeysuckle, Hopsack, Bird's-eye, Monk's Belt, Sea Star, and many others.

Some of the older forms of these names—Munkabelte, Monk's Belt; Rosengong, Rose Path, suggest French or Flemish origin, and so take us back to the Middle Ages.

These patterns are all within the working range of the home weaver but there is not space to describe them all here.

The Monk's Belt and Rose Path may be taken as representative of the others. They are easily followed and general favourites.

There are two points to be remembered in working this class of pattern: (1) That the pattern is complete on a certain number of warp threads and is extended to the width of the cloth by repetition of that



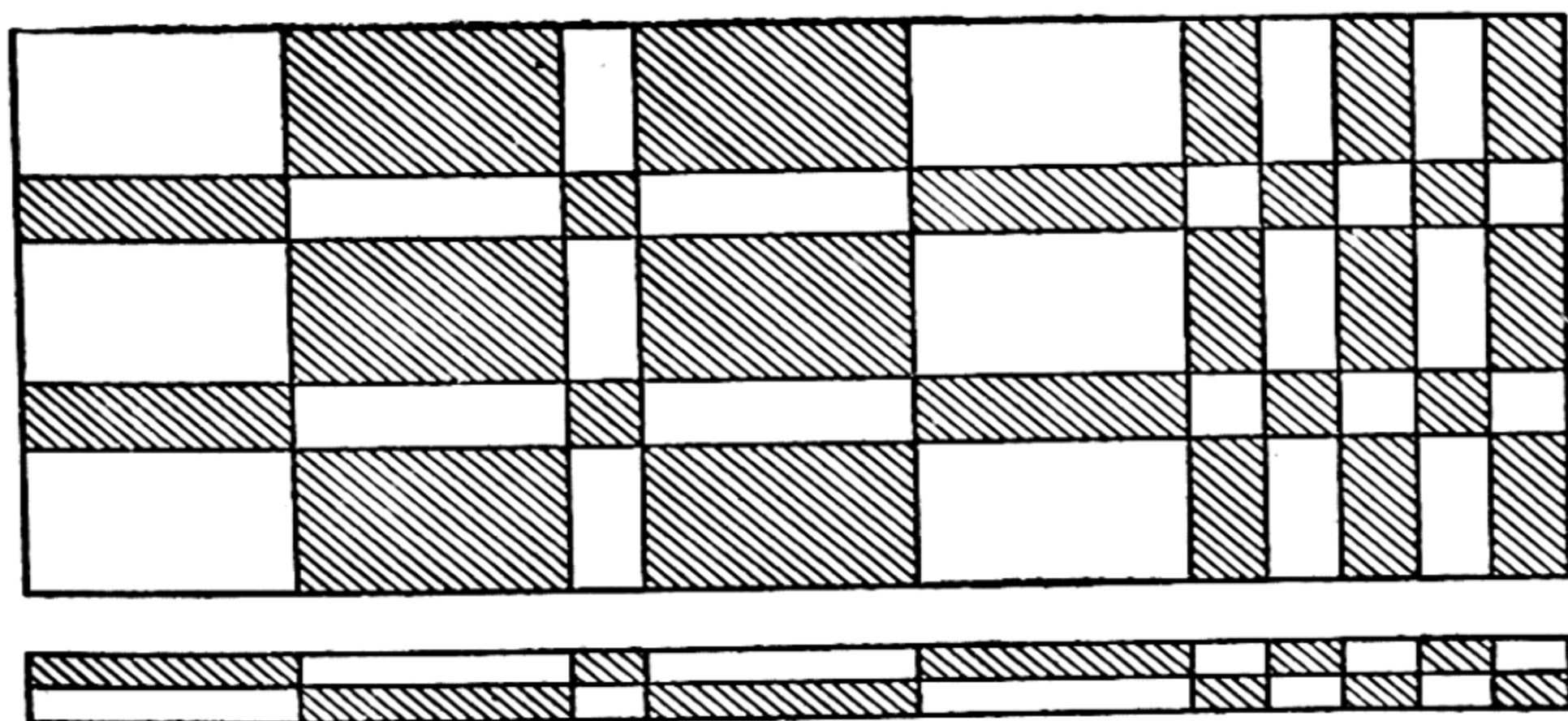
[281] *Fancy twills, built up on given numbers of threads for warp and weft.*

number; (2) there must be a row of tabby between each line of pattern. This is to serve as a binder and prevent the weft from coming out.

The Monk's Belt. This is a pattern that clearly illustrates the building up of this class of design [282]. It is most striking when the pattern and tabby are woven in different colours. The unit is made up of two rows of weft, but takes 36 threads of warp. The warping must, therefore, be on a multiple of 36 plus selvages.

The two lines of pattern when grouped form bold, striking effects.

Honeysuckle. This is another popular design which is simple to work. It is based on zigzag lines. The draft in [283] shows how this pattern is worked out. The numbers indicate the heddles from back to front for threading. An uneven number of heddles is required on each frame for this pattern. The number of threads must be calculated to get a balanced design. This is a good indication of how pattern drafts for weaving are worked out.

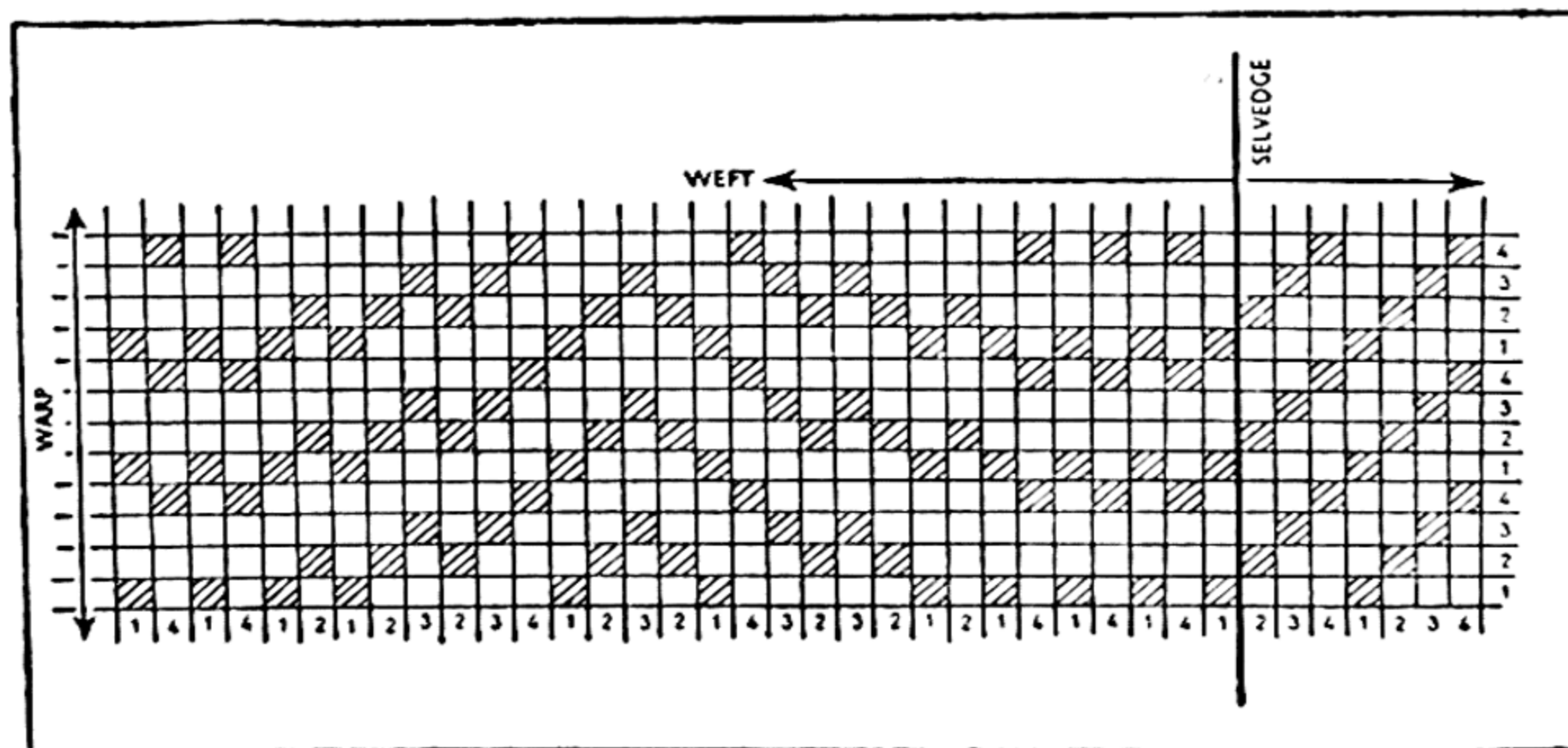


[282] *Monk's belt. Showing the pattern draft. For a striking effect the pattern and tabby are woven in different colours.*

The Rose Path. Four lines of weft and eight threads of warp complete this pattern. The complete unit is shown in [284]A.

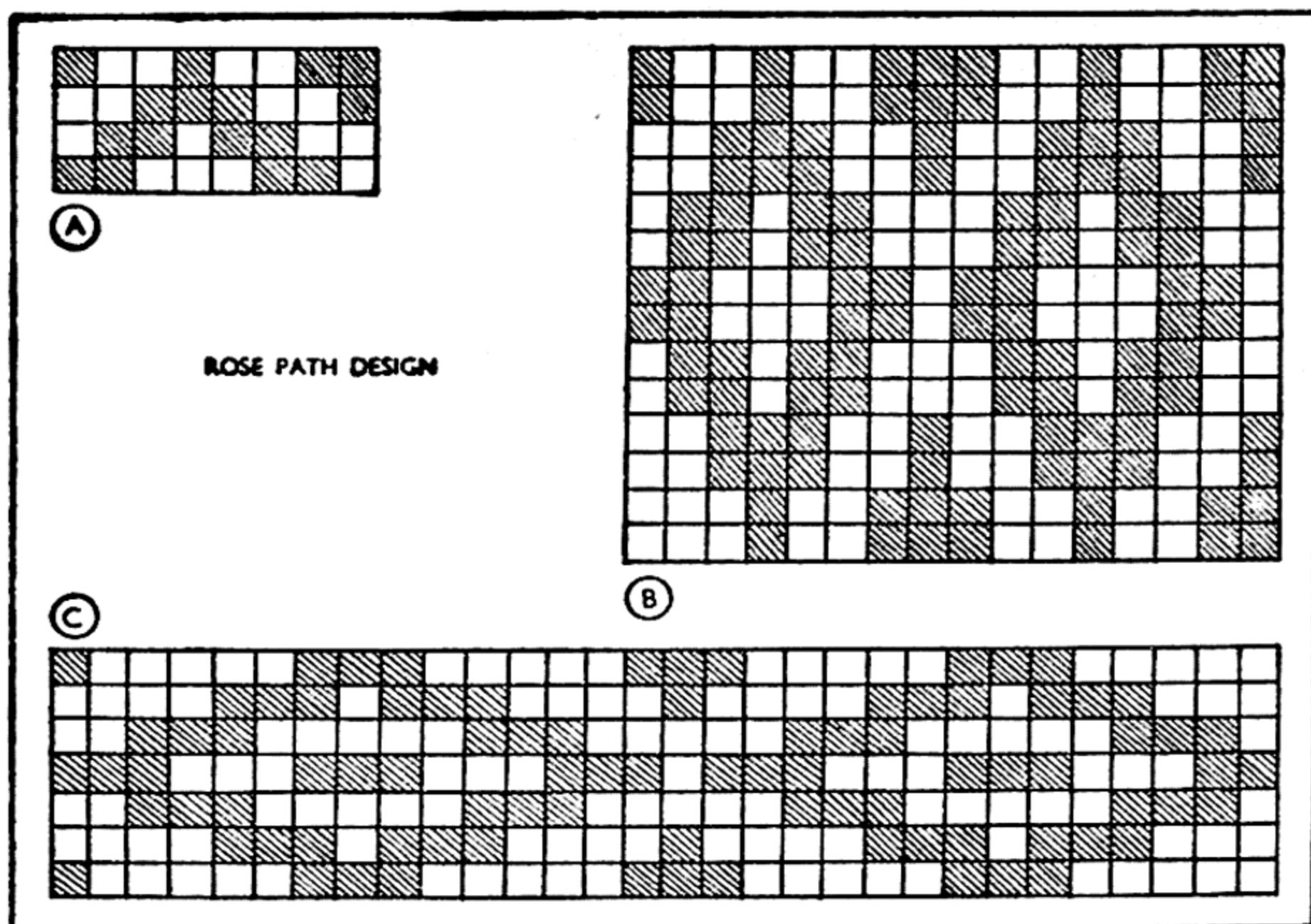
The unit resolves itself into 3-2-1-2-3. In weaving, six treadles are required to work four heddles.

About 30 combinations of the unit are possible and make dainty all-over designs. Two variations suitable for borders are shown in [284] B and C. To work all-over designs from the patterns given, a four-heddle loom is required, but they can be brocaded in bands into a plain fabric.



[283] *Honeysuckle design. Indicating the working out of a pattern draft.*

WEAVING



[284] *Rose path design. A. shows the complete unit of four lines of weft and eight threads of warp. B. and C. Variations suitable for borders.*

TAPESTRY WEAVING

Tapestry can be woven on all the looms mentioned in this chapter which have or are on an upright loom. The warp is of cord or fine string and is entirely covered by the weft, instead of showing an equal amount of warp and weft. The latter is more loosely woven and closely beaten up.

As each pattern piece is woven separately, several shuttles or darning needles are required. The thread turns where necessary to allow a new colour to be introduced and so make the design.

Needleweaving, page 298, is a form of tapestry weaving with the threads of the fabric serving for the warp. A board loom is ideal for small articles. For rugs and chair seats, a stronger loom can be improvised out of a shallow wooden box of suitable size. The sides are cut down and nails are driven in $\frac{1}{4}$ in. apart at either end to take the warp.

Where the colours meet and weft threads turn, slits will form in the web. Do not weave tightly or the slits will be dragged open.

Tenter Hook. In this work there is a great tendency for the web to contract in width and it may be necessary to use a tenter hook to keep it out. One can be made from a thin strip of wood with a brad at either end to act as a spreader.

Household Needlecraft

IN EVERY home there is needlework to be done which does not come under the heading of dressmaking, embroidery or any of the other recreational crafts. This title, in fact, covers the essential if perhaps dull jobs which have to be done in every well organised household. The making of covers to protect chairs, window curtains, rugs for the floors and all the odd repairs that are for ever needing attention. It might well be described as the bread and butter chapter of the book, but the contents will be a great boon to the housewife.

SOFT FURNISHINGS

THE appearance of a room can be changed completely by the use of loose covers for the chairs, a change of cushion covers and different curtains. All these are things which can be made easily and quickly, with little expenditure, by the housewife.

The upholstery of furniture needs professional skill to be a real success; it is, therefore, not included in this chapter.

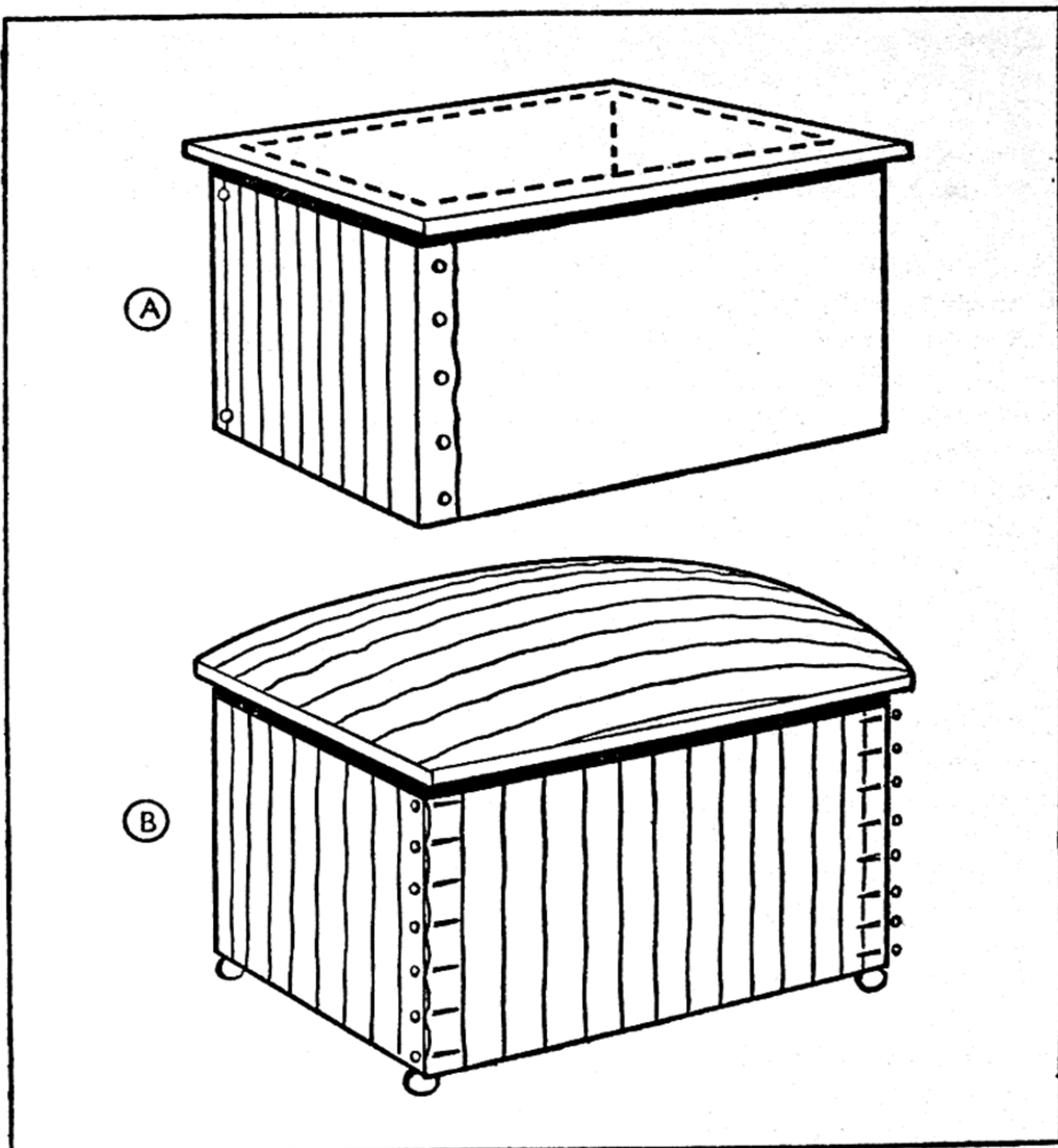
TO UPHOLSTER A BOX

An attractive and useful seat or stool, with a space for odds and ends or magazines and toys, may be made from an ordinary box. It should be strong and a good lid with a projecting edge of about $\frac{3}{4}$ to 1 in. can be made.

Materials for Covering. These are numerous, but they should be closely woven and not too light in colour and preferably patterned.

To Calculate Material Required. Measure round the box, making sure that one width of material will cover two sides, plus turnings. The height of the box, plus 3 ins. will be needed before the amount of material can be measured. The width for two sides, plus twice the height of the box will give the amount for the box itself. The lid will require the width measurement with 6 ins. added. The whole amount may be calculated by adding the two together.

Lining. Cardboard to line the four sides and the bottom of the box is required, also material such as sateen to cover the cardboard and to line the lid. Allow $1\frac{1}{2}$ in. turnings all round.



[285] *A. Box with slightly bigger lid, with material tacked on end and carried round front. B. Material pinned at corners ready for slip stitching.*

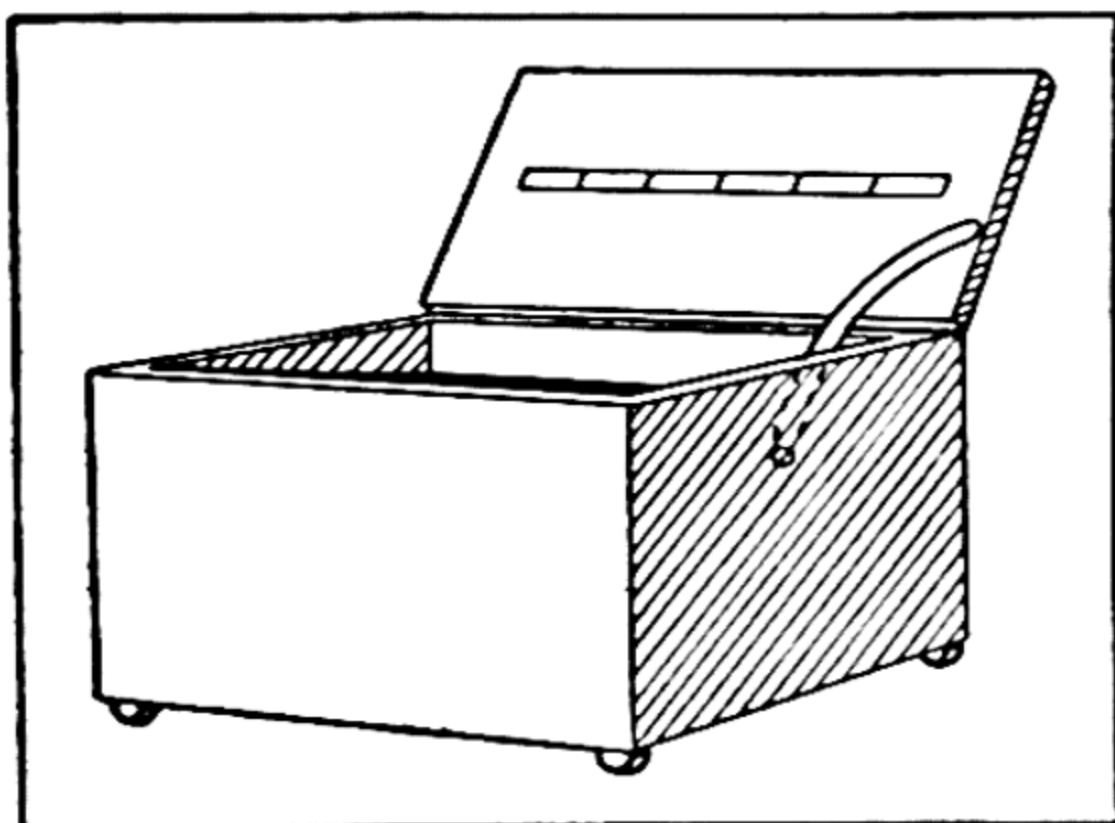
Padding. Unbleached wadding is cheapest for this. Allow one layer for the outside of the box, one for facing the cardboard inside, one for lining the lid and at least eight layers for the padding of the top, or if preferred kapok or hair can be used for this.

Small $\frac{3}{8}$ in. tacks, a hammer, a box of paste, a pair of brass hinges, a brass support, and four caddy balls or domes of silence are necessary to complete the box.

Covering Box. Cut one layer of wadding to fit each side of the box. Lay it on the box and tack at each corner. Cut the material for sides of box (the selvedge running from top to bottom), allowing 3 ins. extra on

height and 2 ins. on width for turnings. If a patterned material is used, the central pattern should be on lid and front of box; a flower-pattern should grow up the box, from front to back of lid. Joins should be made at each corner.

Lay the material on the end of the box, allowing $1\frac{1}{2}$ ins. to fall inside at the top. Tack well over [285]A, beginning in the centre and working out towards the edges. Let it be quite firm



[286] *Lid opened showing support and strapping of workbox.*

but not strained. Tack in the centre, and then at intervals of $1\frac{1}{2}$ ins. all the way under the box and out to the sides and top. Next tack the material on the front and back of the box in the same way, folding the turnings under at the corners, then pin in preparation for sewing, B. The corners should be neatly mitred, then firmly slip stitched.

Lining Box. Cut the cardboard for lining the box, to meet at the corners, with another piece to fit the bottom exactly.

To Cover Cardboard. Cut out the lining with $1\frac{1}{2}$ in. turnings, then cut one layer of wadding to fit the cardboard. Lay the sateen right side down on the table. Place the wadding over it with the cardboard on top. Brush the cardboard edge with glue, turn over the edge of sateen and fix it, top and bottom first, then the sides, pulling firmly. Cover each piece of cardboard and fit them into the sides of the box. Slip stitch the top edge of lining to the material on the box. Press in bottom cardboard, which should lie perfectly flat. Turn the box upside down, and cut a lining with $\frac{1}{2}$ in. turnings, fold under and tack neatly. Screw in a caddy ball at each corner.

To Fix Hinges. Screw them on to the back of the box with the ball of the hinge projecting. Mark the position of the hinge on the lid, turn the box on to the lid and screw the hinge down.

Where a more padded seat is wanted, a stuffing of hair, fibre or wool can be used. Tease out the stuffing and cover the top of the lid very evenly. Tack a piece of unbleached calico over this, beginning centre back and front and straining towards the sides. Cover with material.

Pockets in Lining. For a work-box, pockets and strapping may be made of sateen. Gather pockets at the top with an elastic heading, and stitch on to the lining before it is fixed to the cardboard [286].

LOOSE COVERS

These may be used to protect valuable upholstery, such as embroidered seats and backs, to freshen up worn or faded furniture or to keep furniture clean and in good repair. Covers are removed easily for laundering, and if made well will often add attraction to a room.

CHOICE OF MATERIALS

In choosing for any particular room, it is advisable to study the general scheme before buying material. If the walls and furniture are generally plain, a patterned material might be chosen for loose covers, but if the walls are patterned and the furniture ornate, plain covers should be chosen. Whatever style is required, the material must be firm and closely woven in order to withstand hard wear, it must be washable and, if patterned, not too obtrusive.

The covers should fit perfectly, as there is no greater eyesore than badly fitting ones, therefore, the planning and cutting of the material is of great importance. If a large patterned fabric is chosen, the material must be cut to give a complete pattern in the middle of the seat or back, and if floral in nature, all patterns should "grow" the same way. Where stripes or checks are used, they should be matched as well as possible. Plain materials may be piped with a contrasting colour for interest.

Covers should be fitted and tacked before machining and all seams should be pressed as the work progresses.

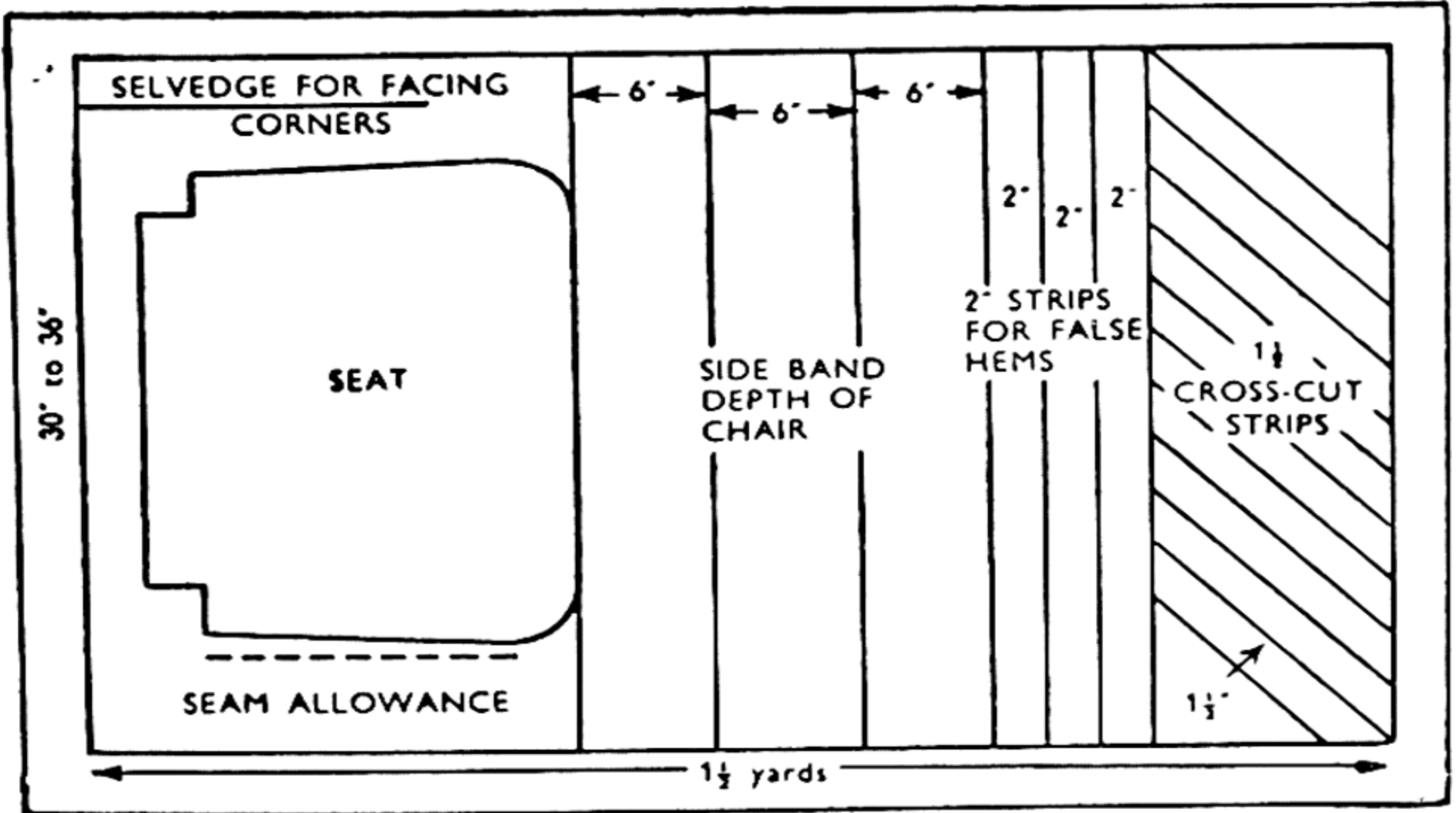
SMALL CHAIRS

Before tackling a large job such as an easy chair, it is advisable to cover a small chair, such as the dining-room, or bedroom chair [289]A.

Materials Required. The amount for one chair is 1 to 1½ yd. of 30 to 36 in. wide material, or for two chairs the same length of double width material. If a number of covers are required, a saving on the amount of fabric for one may be made by careful planning, [287] shows the layout of a simple pattern on material.

A hank of medium thick piping cord, a reel of matching thread, and fasteners, either loose or on tape for the placket, are also necessary. Wash the piping cord before use, as it is inclined to shrink.

Pattern. To make a pattern of a chair, place a piece of paper, large enough to project an inch or so over the edge all round including the back edge on the seat, over the chair. Where the back legs of the chair join the seat snip the paper and cut it close to the wood.



[287] *Placing of pattern on material for cutting out chair-cover.*

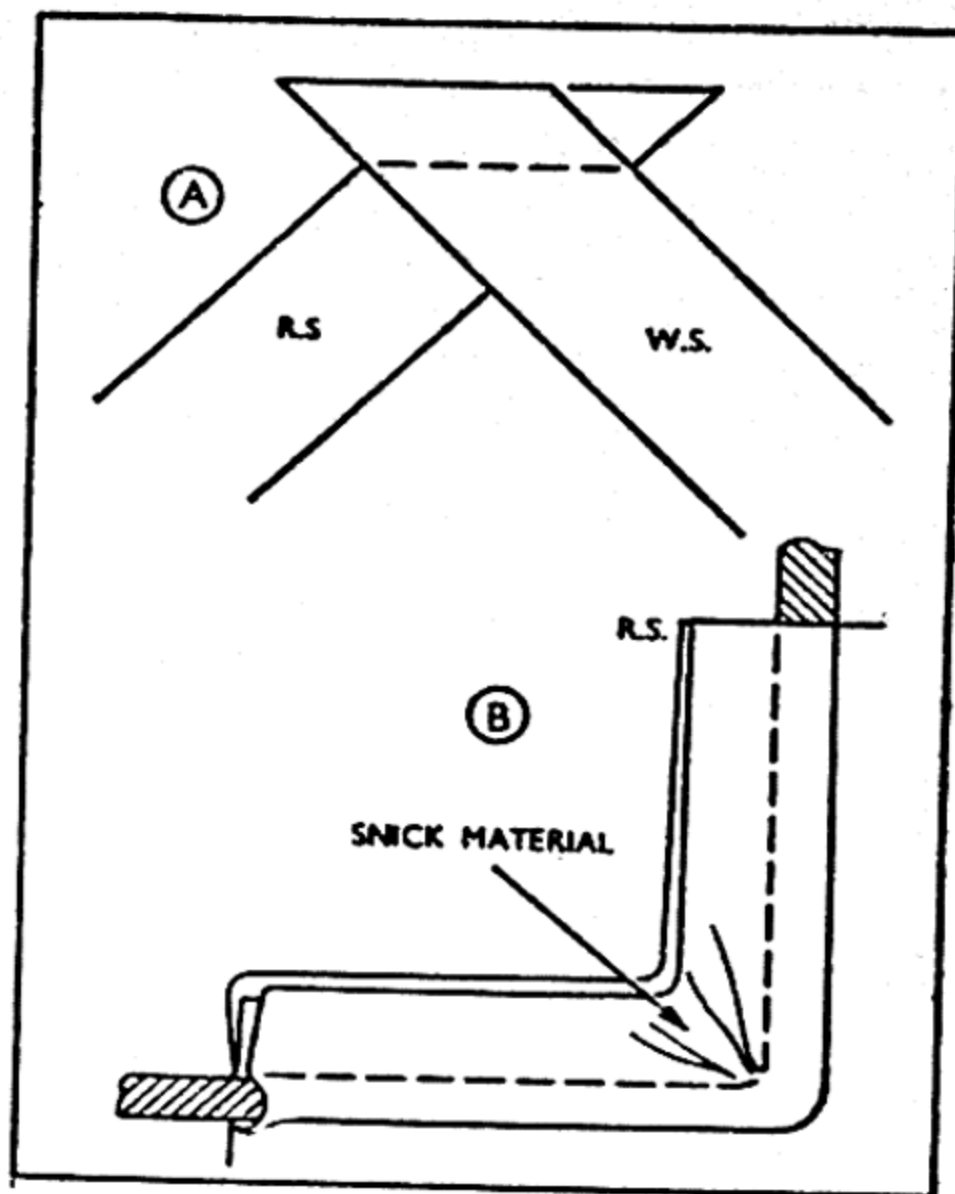
Press all round the top edge of the seat with the fingers, remove the paper and cut by the creases.

Decide upon the depth of the side band and whether the cover is to be finished with a false hem or a frill. More material is used when a frill is added—one and a half times the length of the side band for gathering and twice the length for box-pleating. When a frill is added, the total depth of the side band and frill is generally greater than a side band finished with a false hem.

To Cut Out. To cut out the cover, spread out the material and lay it right side up. Place the paper pattern on it, being careful to have the pattern of material "growing up." Allow $\frac{3}{4}$ in. all round for turnings. For side bands three widths of material—30 to 36 ins.—are generally required, the depth depending on the measurement of the chair, with an allowance of $\frac{3}{4}$ in. at both edges for turnings. For false hems three widths of material 2 ins. deep are necessary. If a frill is to be added, strips of the depth required should be taken from the width of material—four and a half widths for frilling and six widths for box-pleating, again allowing for turnings at both edges.

Cross-cut strips $1\frac{1}{2}$ ins. wide and long enough, when joined, to go all round the edge of the seat part, are necessary, and twice this length if a frill is to be added. To bind the cut out corners two strips should be taken from the selvedge 2 ins. wide and about 12 ins. long.

To Make-up the Cover. Join cross-cut strips, as shown in [288]A.



[288] A. Joining cross-cut strips.
B. Piping round corner.

Place piping cord into cross-cut pieces, bring the raw edges together tacking close to the cord.

Piping Corners. Tack the prepared piping cord on to the right side, with the raw edges together, easing the cord at the corner to keep the correct angle [288]B, then back stitch firmly. Snip up to cord at the corner and turn the raw edges to wrong side [290]A. Face with 2 in. selvedge pieces, mitreing the corners, as shown in [261]B.

The complete mitre at the corner keeps the correct angle, and the selvedge beside the piping cord prevents unnecessary thickness.

Joining Side Band to Seat. Tack the piping on the right side of front and sides of seat with the raw edges together, allowing 5 to 6 ins. beyond the last corner to wrap round the chair leg, forming a placket. Tack piping to the back edge in the same way again, allowing 5 ins. for the placket, as shown in [289]D.

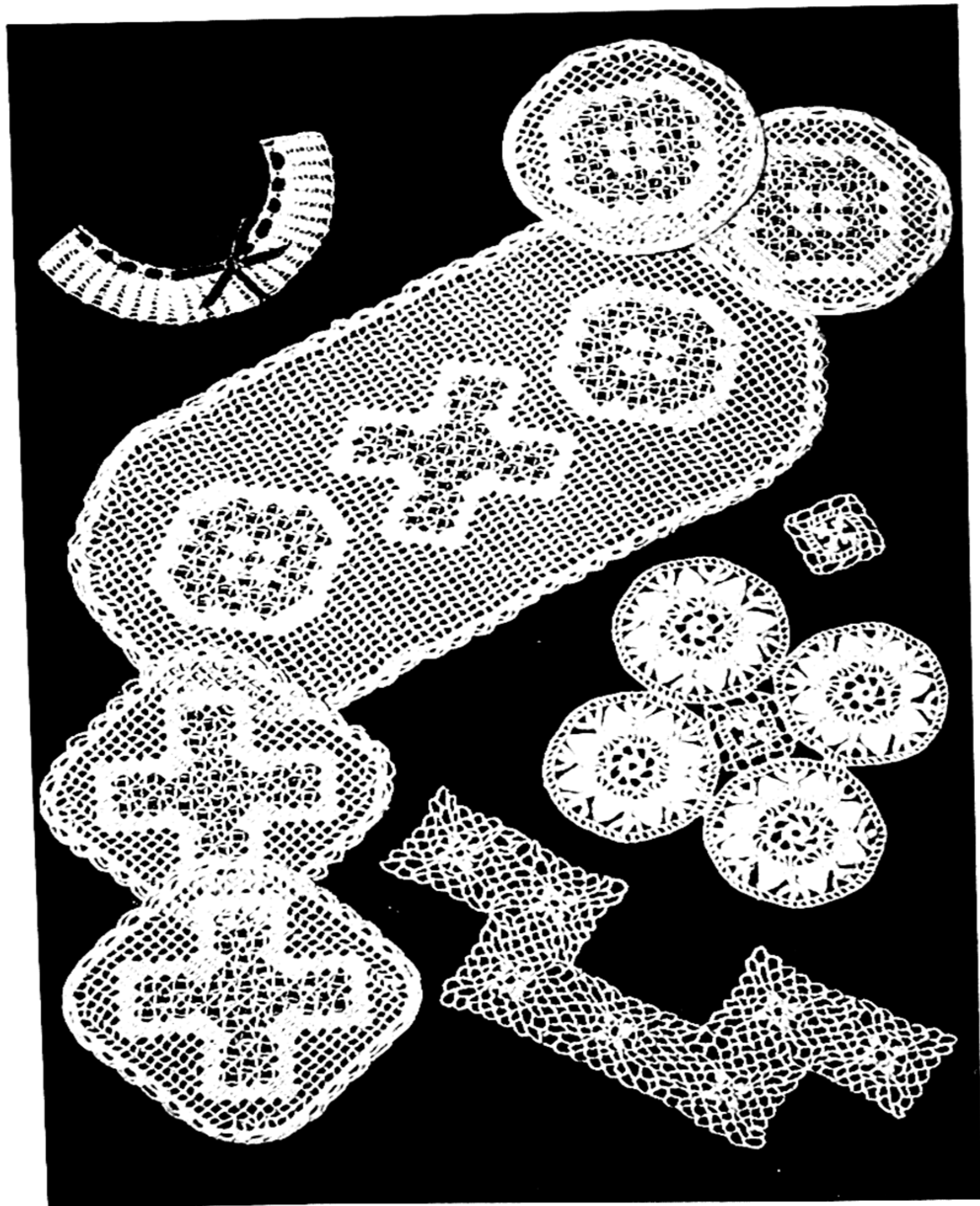
Now tack one of the widths cut for the side bands on to the piping cord on the back edge of the seat, with right sides and raw edges together. This leaves piping cord between seat and side band.

Another width is joined to the front edge of the seat. The third piece is cut in two and joined to the sides. Sew the two ends to the front. Finish by back stitching all round close to piping cord.

To Make a False Hem. Join two of the 2 in. strips. Place piping cord along one edge, with an overlay of $\frac{1}{2}$ in., and tack close to the cord. Place on to the right side of the side band, with the raw edge of the side band to raw edge of lay. Stitch close to piping. Turn the hem on to the wrong side with a $\frac{1}{2}$ in. lay, then hem, being careful that the stitches do not show on the right side.

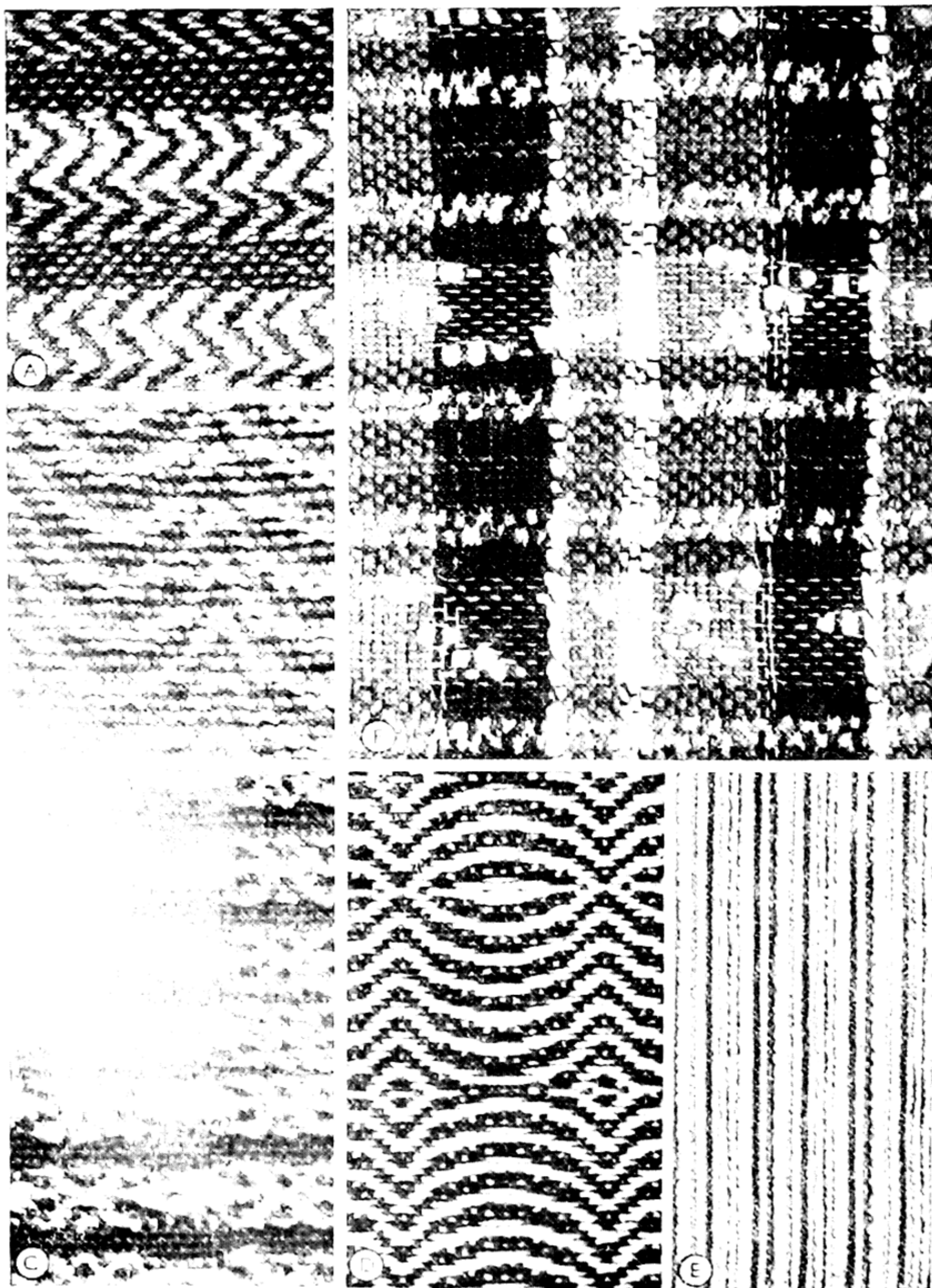
If fringe is used as trimming it is sewn to the piping before the false hem is sewn in place.

Attaching a Frill. First join the widths cut for the frill, then make and stitch a very narrow hem along one edge. Gather to fit side band [289]E, or arrange in box pleats of about 1 in., F, and machine in place. To attach the frill, tack piping cord to the lower edge of side band on right

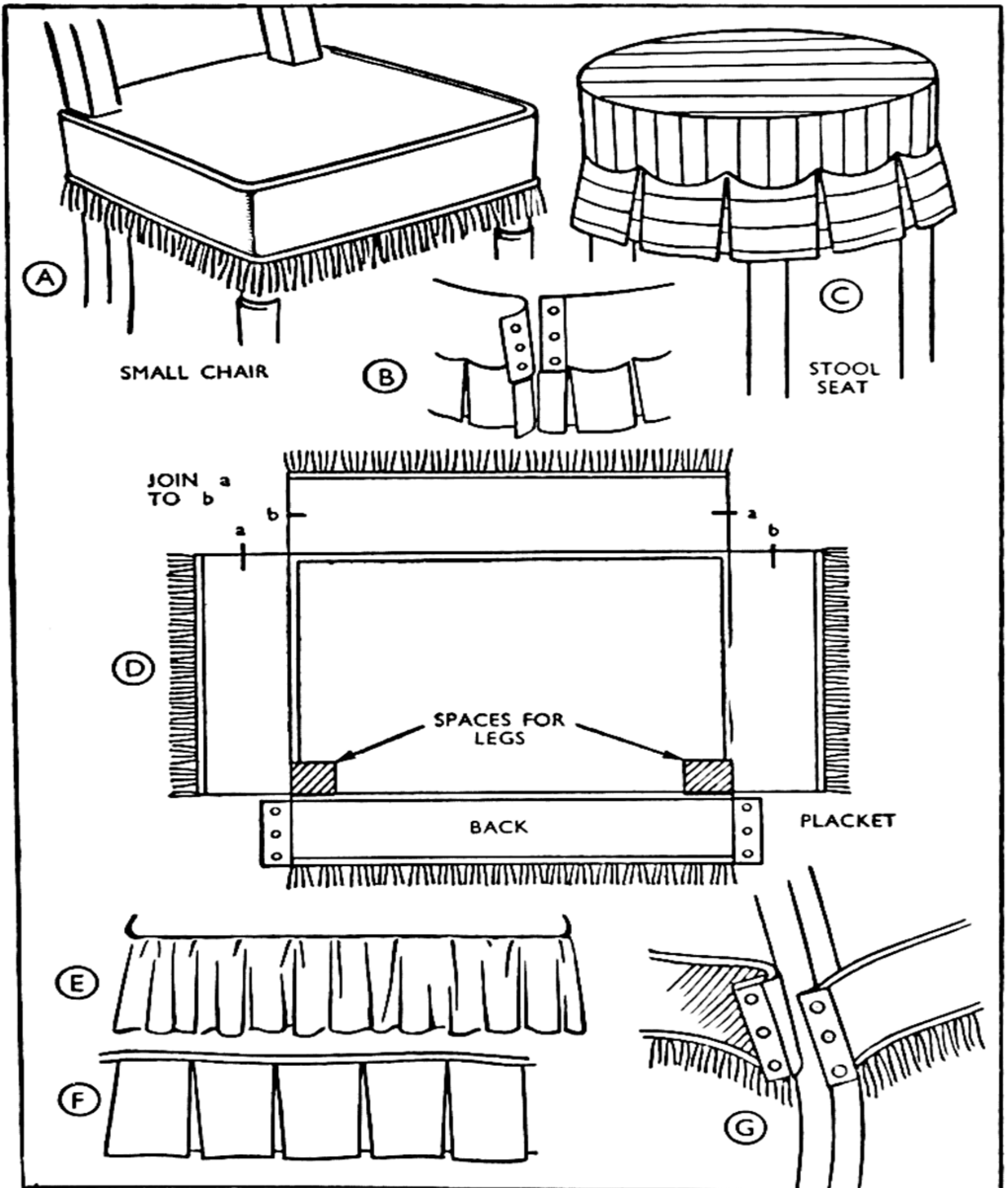


The neat, crochet collar ; the filet crochet cheval set ; the medallion motif and small squares, used in the mat ; and the square motif of the yoke are all described in the Crochet chapter.

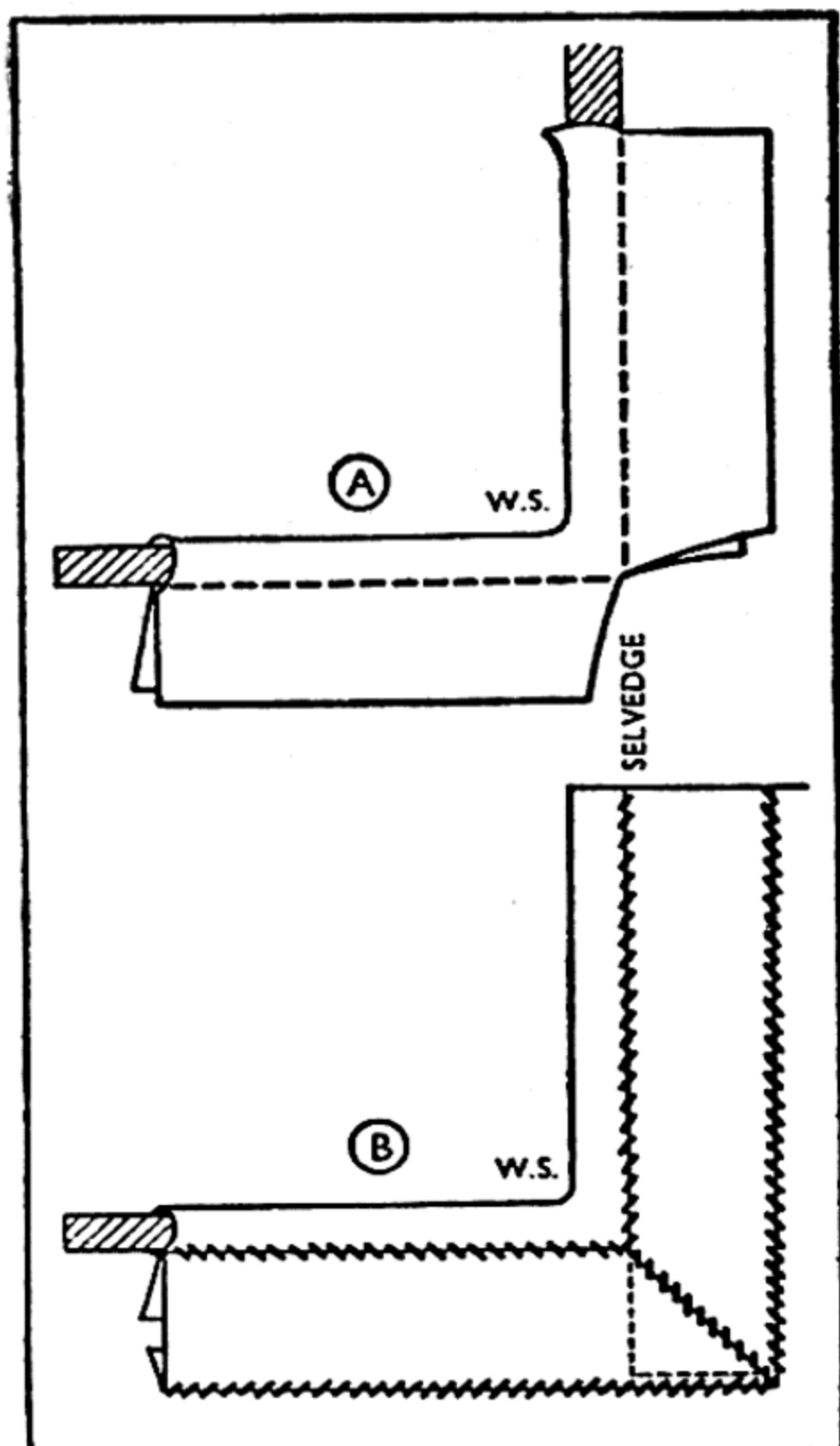
WEAVING



Simple designs woven on a table loom. A. Twill weave in three shades of cotton. B, C and D. Variations of honeysuckle pattern. E. Plaid in coloured wools with cord and fancy yarn. F. Stripes of coloured cord and fancy yarn woven into fine white cotton.



[289] A. Small chair seat with fringed edge. B. Shows pleated edge with placket fastening. C. Round dressing stool. D. Diagram showing layout of chair seat cover. E. Shows frilled edge. F. Box-pleated edge. G. Side fastening of small chair seat.



[290] A. Piped corner, second step.
B. False hem neatening.

side, then the frill to side band, with right sides together, with the piping cord between band and frill. Stitch firmly.

Placket. Fit the cover on to the chair and turn in at both ends of back band, allowing enough to bring the ends to the outer edge of chair legs. Turn in the side band at both ends, $\frac{1}{2}$ in. beyond the back legs of the chair, to allow sufficient wrap to go under the back band. The back should fasten over the sides, as shown in [289]c. Finish with hems of $\frac{1}{2}$ in. to $\frac{3}{4}$ in. Sew on two or three fasteners, according to the depth of band. The neatest method of making a placket where there is a frill is to smooth out the gathers for about $1\frac{1}{2}$ ins. before hemming the placket.

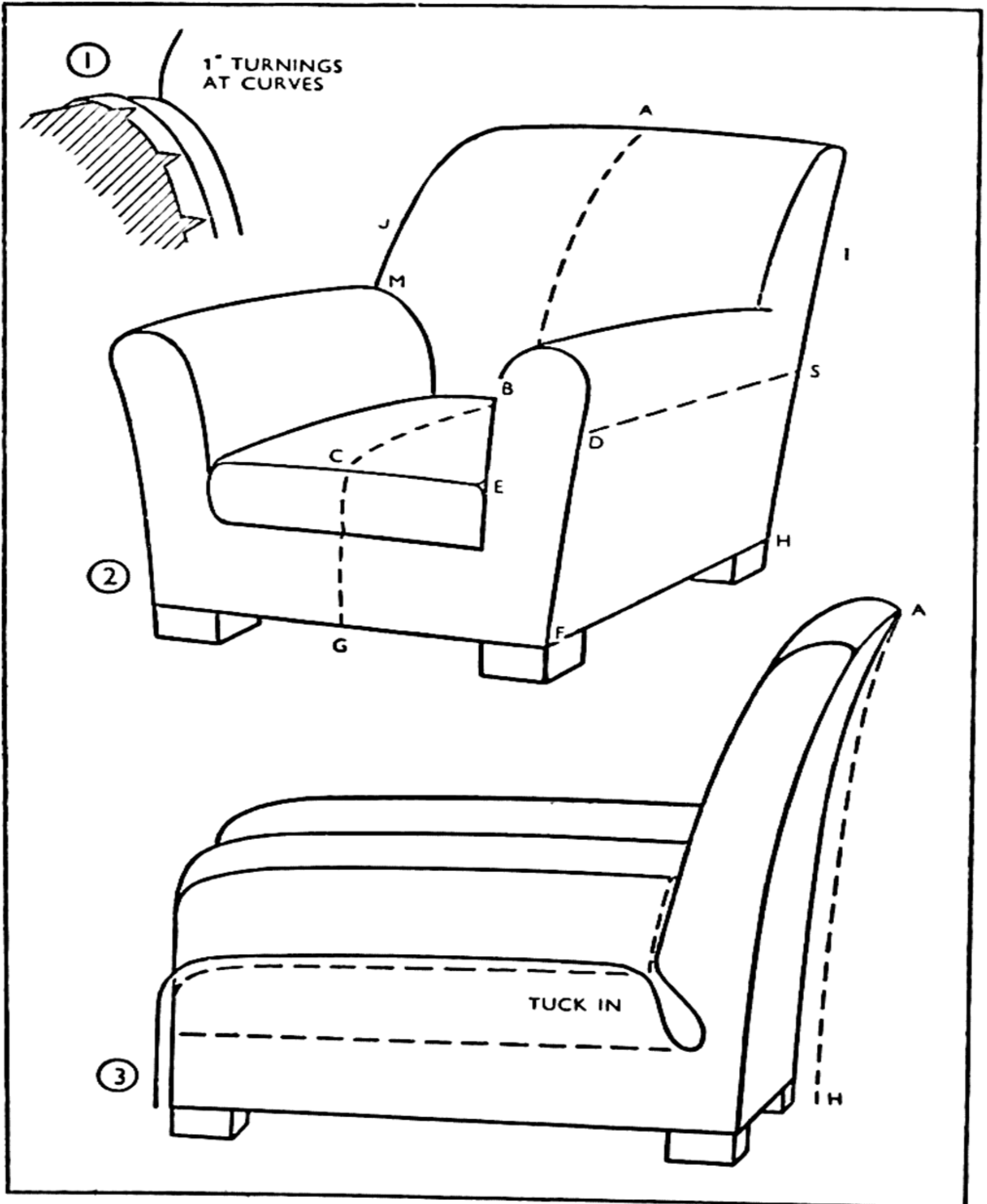
Stools. This same method can be used for a round dressing stool, as [289]c, the side pieces are joined into one strip.

EASY CHAIRS

Once the style of cover is decided, whether it is to have a frilled or a pleated edge or whether it is to be smooth, the amount of material required for making can be calculated by taking certain simple measurements.

Materials Required. For an average-sized easy chair, 6 to 7 yd. of suitable width, or sufficient material to cover the greatest horizontal measurement. For a three-piece suite about 22 yd. of 48 to 50 in. wide material would be required. Frequently a number of the smaller pieces can be cut from the sides of the width, especially with a smaller chair; when the total measurements of the chair are added together, therefore, less material may be sufficient.

Measurements. *Centre of Inside Back and Seat.* From 1 in. over the centre of top edge of chair at A, to the base of back B, allowing 6 ins.



[291] Measurements to find amount of material required to make loose cover for easy chair. 1, Snick trimmings of curved seams. 2, Measure inside back and seat, front seat and sides. 3, Inner arms, allow a tuck in of 6 ins.

for tuck in [291]2, add this to the length of seat from back to front, plus a 1 in. turning at centre of seat at C. From top of back to M and across from J to I, plus 2 ins.

Outside Back. Allow 1 in. turning at A and measure to the centre of the bottom edge of the back, H, plus 1 in.

Inner Arms. Allow 1 in. turning at D and measure from here, over the top of the roll to the base of the arm, where it joins the seat, E. Double this amount for both arms; allow a tuck in of 6 ins. on each piece, see [291]3.

Front of Chair Seat. Allow 1 in. turning at C and measure to the bottom of the band at G, plus 1 in.

Outside Arm. From the base of the roll D to the bottom F, and D to S.

Shaped Pieces for Fronts of Arms B. Double for two.

The Frill or Pleated Base. The frill may be deep or narrow, gathered or pleated. Allow twice the length round the bottom of the chair for pleating, one and a half times the amount for a frill. The depth of the frill may be from 3 to 8 ins., but should be a good inch from the ground. Allow 1 in. turnings.

Piping Cord. Allow 1 yd. of material extra for covering piping cord.

The Pattern. If loose covers have not been made before, it is a good idea to cut the pattern in brown paper, or old fabric, laying it out on the floor to calculate the amount of material.

Cutting Out. If the paper pattern is used, fold the material double and use half the whole pattern. Allow 1 in. seam turnings everywhere, 2 ins. for the placket and 6 ins. for any tuck-ins not already allowed.

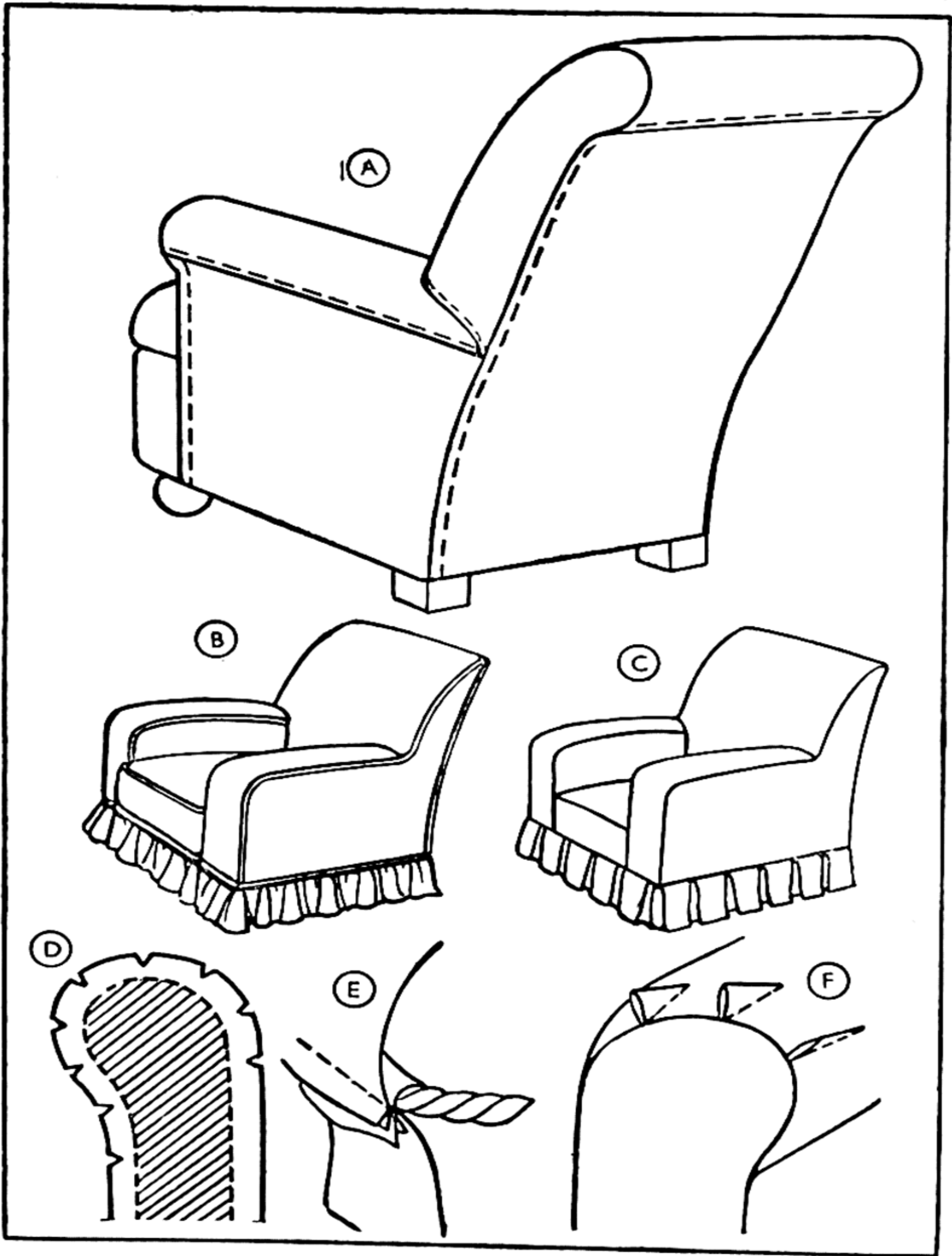
Another method is to pin the material carefully on to the chair, allowing suitable turnings, then cut it out step by step, making sure that where two sides are alike the pieces are duplicated.

Chalk mark all turnings [292]A.

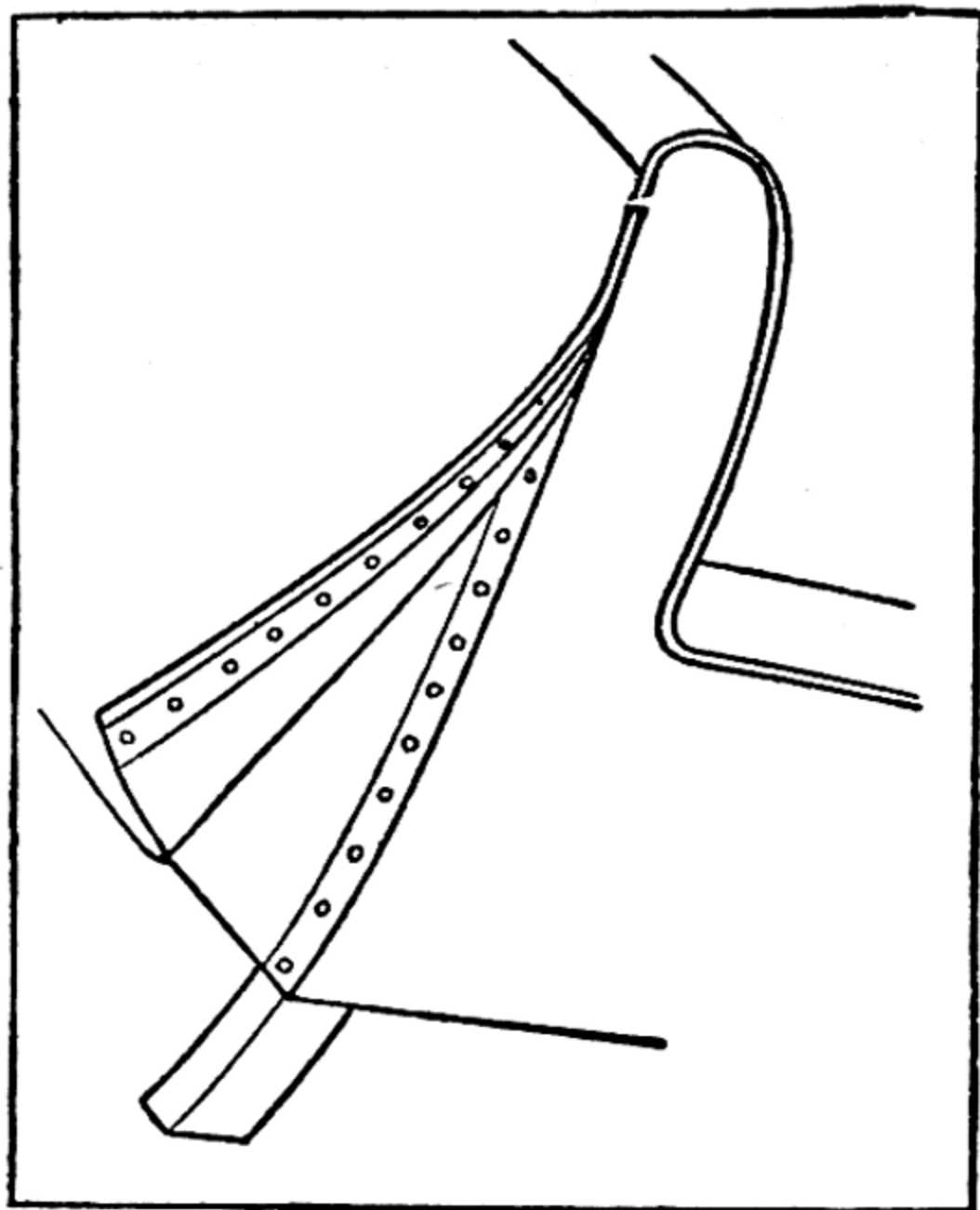
Cut out all the pieces, and mark right and left sides, and right side of fabric, and the fitting should be easy.

Fitting. Place the large pieces on the chair first, starting with:

- (1) The back, pinning it down to the chair with right side inside.
- (2) The outside back, pin this to the back as far as the seat and arms, fitting on the chalk marks already made. Push the surplus material in between the seat and the back until the fitting is smooth.
- (3) The top of the arms from the outside roll, inwards, smoothing the surplus between the arms, but not pulling it tight when pinning the material of the back and arms at the seams. When both arms have been done, fit and pin the seat in position.
- (4) The outside arms, from under the roll, pin and tack the back seams.



[292] *A. Shows cover pinned all round. B. Gathered frill at lower edge. C. Pleated frill at lower edge. D. Turnings snicked round curves. E. Tacking seams and piping together. F. Darts tacked in place at arm.*



[293] *Right-hand seam placket fastening.*

(5) Lastly, fit the fronts of the arms and the chair front, snicking the turnings round the curves [292]D.

Points in Making. On any rounded parts of the chair, such as fronts of arms or the top of the back of the chair, and sometimes the seat front, darts or fullness may be necessary. Where darts are used they must be of the same length and spacing on both sides of the chair, for if they are well placed they will help the cover to fit well. All of these darts should be tacked in place first [292]F.

If piping cord is to be used in the seams, it must be

prepared and inserted while the cover is still pinned up [292]E.

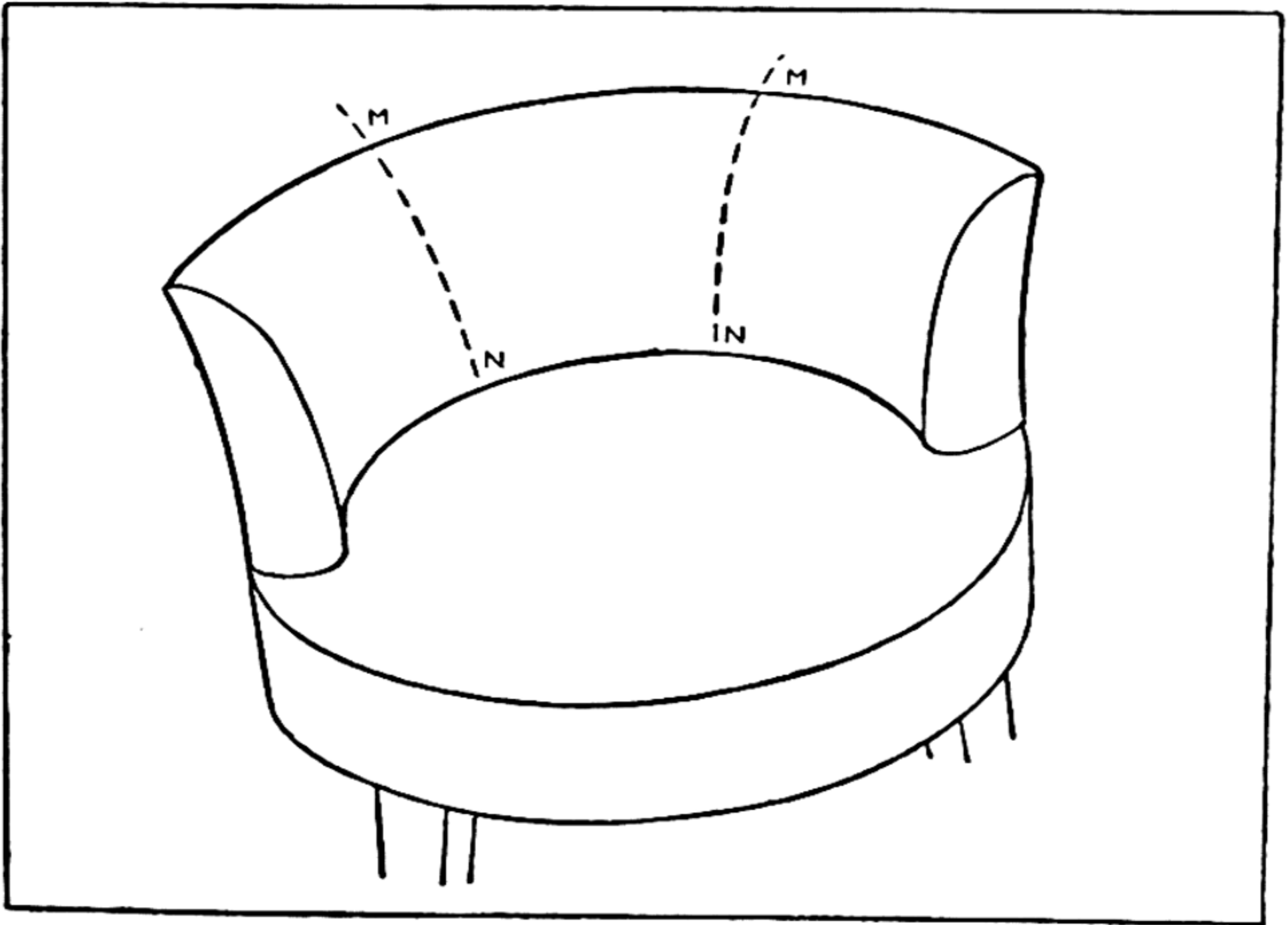
Piping. A cord is usually inserted in all the outlining seams on the chair and round the bottom, where the frill or pleating is fixed to the cover. Cut crossway pieces $1\frac{1}{2}$ ins. wide, and join them together until there is sufficient to cover the length of cord required for the whole chair. Tack the piping cord firmly in the binding, and leave well tacked, or machine down close to the cord. A cording foot on the machine will make the whole process of inserting piping very much easier.

Remove the fitted, pinned cover, and insert the piping cord step by step, removing the pins one by one, until all seams are piped. Tack all the seams and fit the cover on the chair with the right side outside. Any ill-fitting part should now be adjusted.

Stitching Up. Stitch the unpiped seams first of all: the inside arms and seat, the back and seat, and the curved seam at the arm and back line may be french seamed. The piped seams may be bound or oversewn, according to the type of material used for the covers.

The Lower Edge of Chair. Tack the piping cord in place and, if there is to be no frill, face up the bottom with a false hem. If a frill is required, join the pieces together with flat seams, turn up a $\frac{1}{4}$ in. hem and machine, gather [292]B or pleat C, and tack in position, allowing turnings, and stitch.

A Placket Fastening. If the chair is wider round the bottom than the



[294] *Loose cover for chair with rounded back. Where there is no space on the curve, between arm and back, to tuck away material, fit points *M* to *N* and join with a french seam in a sloping-out curve.*

top and unshaped, a placket will be unnecessary, but on a shaped chair one will be required.

It is usually made by leaving the back right-hand seam open as far as necessary. A zip-fastener may be used for opening and closing the seam, or the placket may be faced with a 3 in. strip on the under side for a wrap, while the upper side is piped and faced in with a false hem about $1\frac{1}{4}$ ins. wide. Patent fasteners about 2 ins. apart, or taped fasteners, are sewn down each side for closing [293].

TO COVER A CHAIR WITH ROUNDED BACK

Where there is no space on the curve, between the arm and back, to tuck away material, fit points *M* to *N* and join with a french seam in a sloping-out curve. Allow only 2 ins. to tuck away on the lower edge of back and arms [294]. Cut a collar to fit round the seat on a direct cross at least 2 ins. deeper than the chair.

Machine one edge of the strip with a french seam to the arms and back, and then to the seat.

CUSHIONS

Cushions are not difficult to make and may often be concocted from odd scraps of material and trimmed with fringes or cords or braids. They are easily made and cost very little. Chosen wisely, loose cushions of varying colours can bring cheerfulness to an otherwise dull room.

Downproof material and filling is needed to make the cushions; the filling may be of feathers, kapok, or wool flock.

ROUND CUSHION

This cushion has a small circle on the top with a gathered outer circle. The side band and the under side are perfectly plain [296]A.

Materials: $1\frac{1}{4}$ yd. downproof calico; $1\frac{1}{2}$ yd. silk, 36 to 40 ins. wide; 1 lb. feathers; 1 skein of piping cord.

Cushion Pad. Cut two circles 20 ins. in diameter in downproof calico, then a strip of calico equal to the circumference of the 20 in. circle plus 1 in. for a join, and $5\frac{1}{2}$ ins. in depth: this makes the side band. Join the ends of the side band together, then join a circle to each side and machine stitch $\frac{1}{2}$ in. from the edge, leaving on one side an opening of about 6 ins. for filling purposes. Turn the pad right side out, and tack the opening over the opening of the bag that holds the feathers, then work the feathers from the bag into the pad. This method prevents the feathers from flying about. Turn in the edges of opening and slip stitch together with small, close stitches.

Outer Covering. Cut the silk as follows:

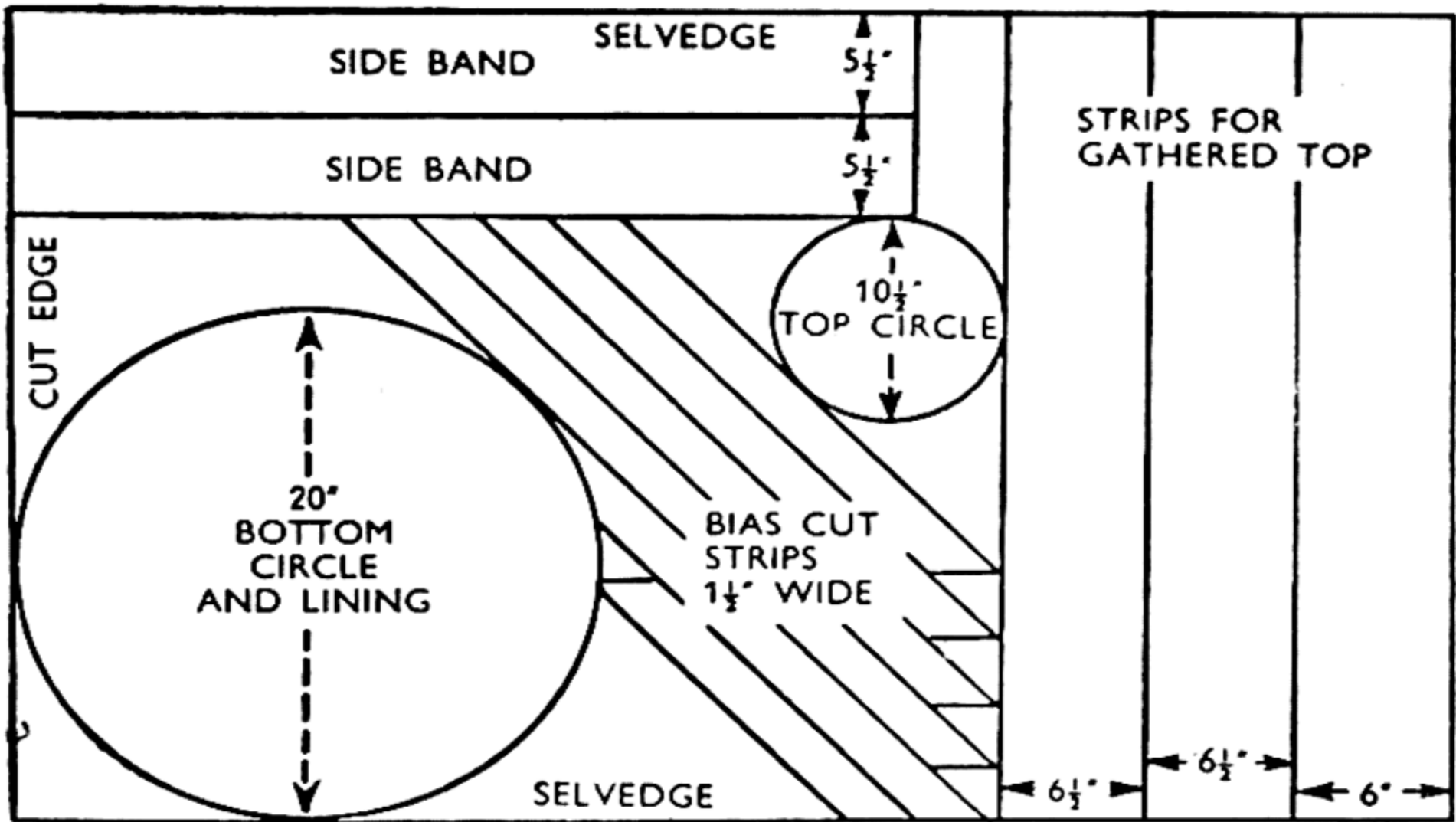
Bottom of cushion. Circle 20 ins. in diameter.

Side band. Circumference of circle, cut selvedge way and $5\frac{1}{2}$ ins. deep. There is not sufficient material for this strip to be in one length, so it should be cut in two equal parts. Allow turnings for the joins.

Top of cushion. Circle, $10\frac{1}{2}$ ins. in diameter and a length of silk, one and a half times the circumference of the cushion, and $6\frac{1}{2}$ ins. wide. As this piece is to be gathered up, cut the material in lengths so that the $6\frac{1}{2}$ ins. runs selvedge way.

Covering for piping cord. Cross-cut strips $1\frac{1}{2}$ ins. wide, sufficient to go round both edges of the side band and round the edge of the $10\frac{1}{2}$ in. circle. [295] shows the lay-out of pattern for cutting out.

Making-up. *Piping:* Cut piping cord a sufficient length to go round both edges of side band, and one for the outside edge of the $10\frac{1}{2}$ in. circle. Allow 1 in. on each length for a join. To make a join, tie a piece of thread round the cord about 1 in. from each end. Cut two strands from one end of the cord and one strand from the other close to the



[295] *Arrangement of pattern pieces on the material, for outer covering of round cushion with gathered outer circle and deep side band.*

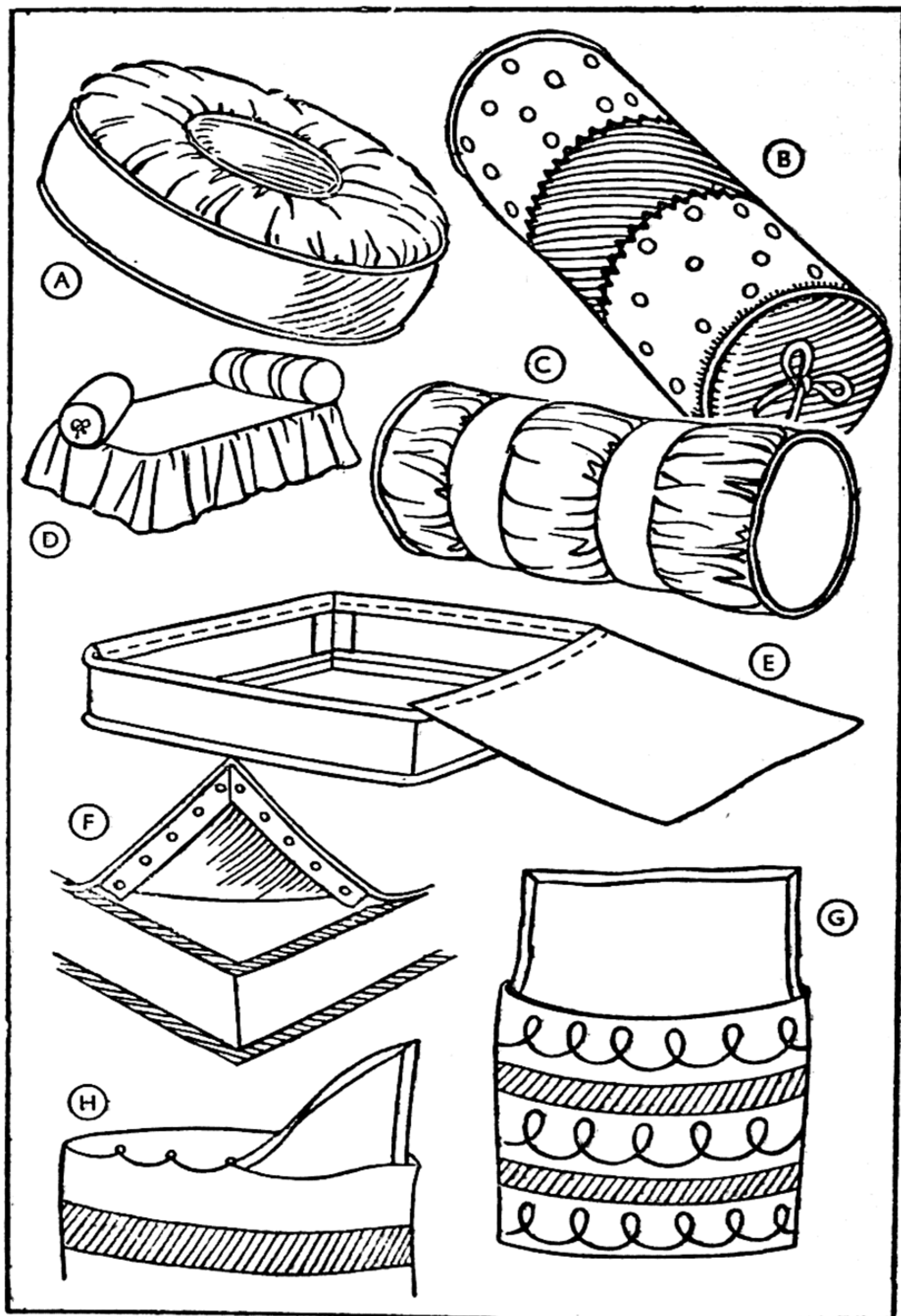
thread. Overlap the strands that remain so that the cord forms a circle, then wind the thread round the join to keep it firm.

Take a length of cross-cut silk and join in a circle rather less than the circle of cord. Place the cord along the centre of the strip of silk on the wrong side of the material, fold the raw edges over to meet one another and, with a thread to match, run and back stitch close to the cord.

Top. Cut a piece of muslin or dimity the same size as the $10\frac{1}{2}$ in. circle of silk. Tack these together, then thread-mark the quarter points. Place the covered piping on top of the right side of circle, with raw edges of both lying together, and tack into position.

Join the strips cut for the gathered top into a circle, and press open the seams. Thread-mark the quarter points right across the width, then gather each quarter separately. If necessary, two or more rows of gathering may be made at the side which is to fit into the small circle. Pull up the gathering threads, and place the right side to the right side of the $10\frac{1}{2}$ in. circle with the raw edges meeting and quarter points matching. The piping is now between the circle and gathers. Hold the gathered side, then with a thread to match the silk, run and back stitch by the gathering thread close up to the piping cord. Turn the raw edges back on to the circle, and rough-hem to the muslin or dimity, taking care that the stitches do not go through to the right side.

Side Band. Join the two lengths of silk for the side band, and press open the seams. Thread mark the quarter points. Join and cover the



[296] *A. Round cushion. B., C. and D. Bolster cushions. E. Box cushion cover. F Space for inserting pad. G. and H. Fastening loose cushion covers.*

two lengths of piping cord to fit the side band, in the same manner as for the small circle. Place a piping to each side of band with right sides together and raw edges meeting and tack into position. Fit the silk top to the cushion pad, and arrange the gathers of the outer edge evenly. An occasional pin will keep the silk in position. Before removing the top, place the right side of the side band to the right side of the outside gathered edge, the raw edges meeting, piping inside, and quarter points matching. Pin together, then remove the silk from the pad, and tack carefully. Run and back stitch together, holding the gathered side next to you, and keep the stitches as close to the piping as possible.

Bottom. Place the 20 in. circle of silk to the right side of side band with edges meeting, and quarter points matching. Run and back stitch together, leaving an opening of about 12 to 14 ins. Turn the cushion right side out, and slip it over the pad. Arrange neatly in position and slip stitch the edge of the circle to the edge of the piping to close the opening.

Both sides of the cushion may be made alike with gathered circles, but in this case $\frac{1}{2}$ yd. more silk is required.

A BOX CUSHION

Box cushions are often included with three-piece suites and they can be covered to match, or made of contrasting material.

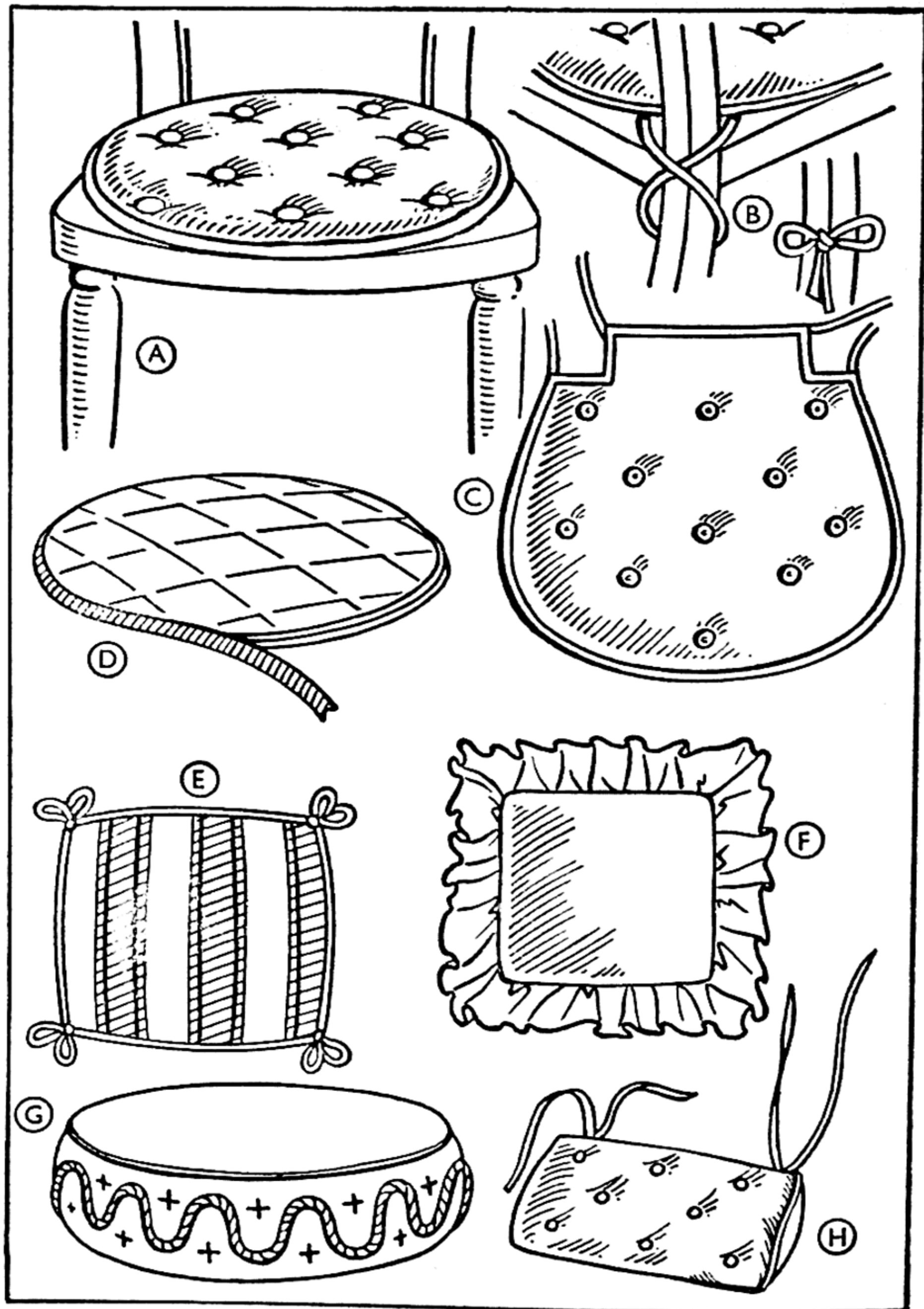
Cut the strip to go round the depth of the cushion, usually about 3 to 5 ins., allowing for turnings. Cut out the top and bottom pieces. Make the piping, if it is used, and tack in place between the seams of the sides and top and bottom of cushion [296]E. Machine the seams, leaving an opening along the back or round one corner and halfway along the back for inserting the cushion. Close the opening with a matching zip-fastener or with taped fasteners.

A BOLSTER CUSHION

This is a useful shape for use on a divan, as can be seen [296]D.

To Make the Cushion. Cut out two 9 in. circles, or the size required, in downproof material. Cut a piece of material 2 ft. wide, or size required, and sufficient in length to go round the circle, with turnings on all pieces. Seam down the width of the material, and fit one circle into one end and stitch. Stuff the bag with filling, and pin the other circle, with edges of both circle and bag turned in, together. Finish by oversewing the edges.

The Cover. This is cut in the same way as a plain cushion although various styles may be made up on the basic shape with gathered sections [296]C, or the circular ends may be piped. When the cushion is fitted into the cover, the open end is slip stitched for a neat finish.



[297] A. Detachable chair seat. B. and C. Tapes for fixing in place. D. Binding edges. E., F. and G. Various shapes and trimmings. H. Head cushion.

CUSHIONS FOR WOODEN-SEATED CHAIRS

These may be made in the form of detachable pads [297]A, which will brighten up plain kitchen chairs and make them comfortable to sit on. Any brightly patterned or coloured cottons are suitable for these pads, or they may be made of plastic material or American cloth, which can be sponged down when soiled.

The Padding. This may be made of several layers of felt or old blanket, sewn together.

To Make the Cushions Cut out two pieces of material the shape required, allowing for turnings, and machine the two pieces together right side to right side, leaving a placket at the back. Cut out the padding, without turnings, and tack all the layers together. Bind the edges with bias binding [297]D, or buttonhole them, and insert into the cushion cover. Slip stitch the opening and sew on tapes, or strings made of material matching the cover, at the back of the pad [297]C. These are tied round the two back legs of the chair to hold the pad in place B.

The cushion will be more interesting if covered linen buttons are sewn at regular intervals; the stitches are made through the buttons and the whole thickness of the pad with strong thread, and tied on the wrong side. This gives a charming quilted effect and helps to keep the inside padding secure.

Shape. These pads may be made any shape: round, square, or the shape of the chair seat.

Trimmings may vary: braid, cord or frilled edges are all suitable [297]E., F., G. A smaller pad, oblong or oval in shape, may be made in the same way. This is tied to the back of the chair with tapes as a head cushion [297]H; it should be made thicker than a seat pad.

FASTENING LOOSE COVERS

A good way to fasten loose cushion covers is to have an overlap which is tucked in at the opened side, rather like a pillow case. This prevents the cushion from bulging out.

The extra material for the overlap is cut on to the back piece of the cushion cover [296]G, about half the width of the full cover should be added.

This flap is hemmed and tucked in over the cushion H.

The open end is then fastened with hooks and bars, press studs or tape ties.

CURTAINS, BLINDS, AND PELMETS

Curtains are used for a number of purposes, and may be made in various ways. They may be used purely for decoration, for screening light, for dividing rooms into sections, or for warmth and protection from draughts.

Whatever their purpose, suitable materials should be chosen, and several points have to be taken into consideration. It is most important that the curtains should harmonize with the general scheme and aspect of the room. Character can be added to a smallish room if the curtaining is so planned that apparent width or height is given to the windows.

Where there are patterned walls or floor coverings there should be plain curtains in a suitable material; for instance, heavy brocade or velour would go well in a large well-furnished lounge, while plastic material, American cloth or gingham would be right for the kitchen, bathroom or nursery.

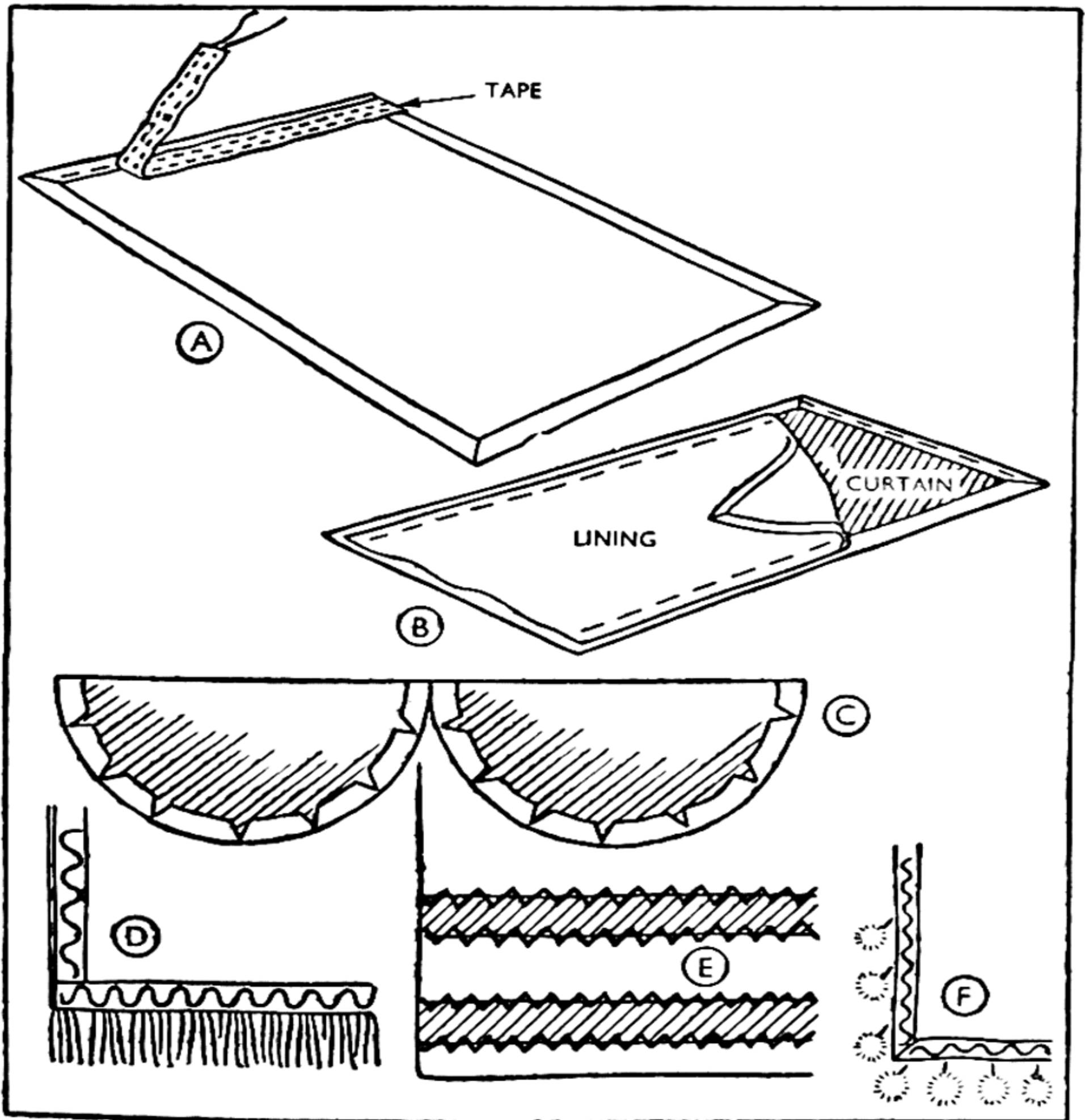
Choice of Materials. To keep out draughts, heavy materials such as velour, plush, wool repp, velvet or damask are suitable. For decorative purposes and for screening windows, various nets, muslin or lace are good, while for small rooms, washable curtains of organdie, chintz, casement and various cottons are effective. Sometimes it is possible and practical to have heavy curtains for winter, with lighter ones for summer.

Printed and plain linens, casement, hessian, lightweight canvas and various synthetic materials could all be used to advantage for this purpose.

Once the material has been decided the method of hanging should be known to determine the amount required. Patterned fabrics take up more material than plain ones, and this should be remembered when estimating the cost.

Hanging Curtains. The old method of poles and rings may still be used, and where poles are a fixture in the house they may be hidden by a pelmet, but the better and easier method is to use metal rails and runners, of which there are several varieties. These are rustproof and available in any length required, and the runners have rings attached into which the hooks on the curtain tape are inserted. This tape consists of a length of strong gimp which has two rows of cord running the entire length. With adjustment to the special hooks, the curtains are attached to the rings on the rail. These serve the purpose of eyes to the hooks on the curtain.

If a valance is wanted, an attachment to be placed above the rail may be bought.



[298] A. Curtain tape at top fold. B. Pin and tack lining on wrong side. C. Snick edges of scallops to make flat. D., E. and F. Curtain trimmings.

Amount of material. It is necessary to decide the length of the curtains, and whether a pelmet or valance is required. Make a paper pattern for the pelmet shape and measure up the amount of material, from the pattern. A frill or valance takes about one and a half times to twice the width of the window, for gathering. These extra amounts must be remembered when calculating the number of yards required.

After the method of hanging has been decided, measure the length from the rail to the point of the curtain base, then add $5\frac{1}{2}$ ins. to this

(1½ ins. for a fold and a small frill at the top and 4 ins. for a broad hem at the bottom of the curtain).

If the curtain is made of washing material, make allowance for shrinking by having deep hems or a hidden tuck at the top on the inner side where the fullness is.

Make sure that the curtains have plenty of fullness, otherwise they will appear skimpy; each curtain should be one and a half times to twice the window width. Where a patterned material has to be joined, it must be perfectly matched and placed to the outside of the window.

Once the material required for one pair of curtains and pelmet has been calculated, the amount should be multiplied by the number of windows for the total.

If thin materials are chosen for the curtains, a deeper hem will add weight and give a better hang, but where plastic materials are used it is not always necessary to have one.

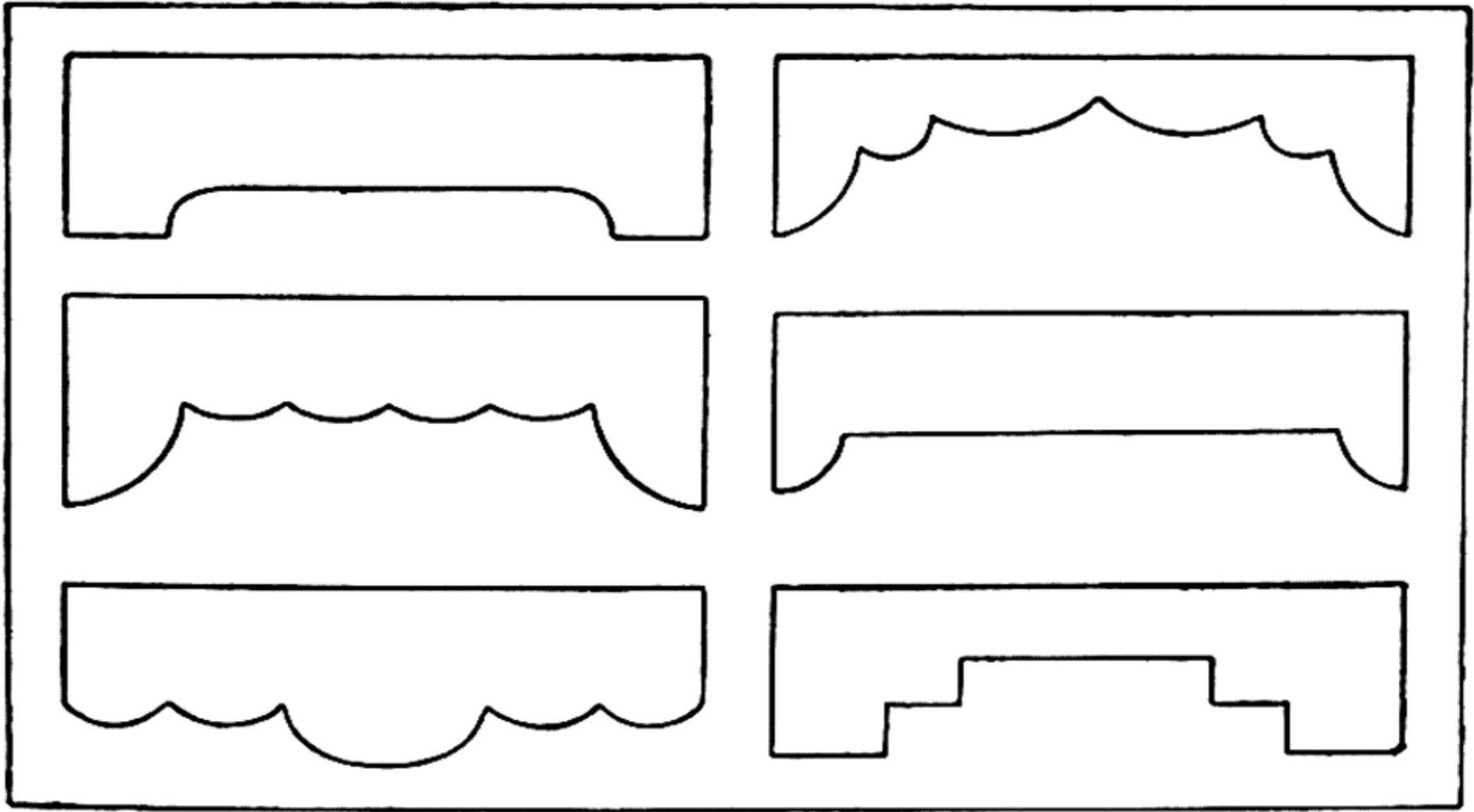
UNLINED CURTAINS

Cut off the necessary lengths for the curtains exactly on the weft thread, to prevent drooping or twisting when hanging. Stitch together any widths for wide curtains, using a fairly large stitch. Turn in 1 in. to 1½ in. hems down the outside edges, then tack and slip stitch by hand for a really good finish. Hems may be machined where the work is wanted quickly; it is important to see that the hems are sufficiently deep. Finish by slip stitching, then mitre the corners. Cut the curtain tape several inches longer than required, to allow extra at each end, with sufficient cord for shrinkage when washed; make a lay 1½ ins. deep and tack on the tape 1 in. from the top fold, to make a 1 in. upstanding frill on completion. Stitch the tape to the curtain along both edges [298]A. Insert the hooks at equal distances into the slots and hook them into the rings on the rail. Weights placed along the bottom hems of thinnish curtains give a better hang.

LINED CURTAINS

Linings will add weight to curtains, as well as making a colour contrast; alternatively, they can be used to cover uninspiring designs on the wrong side of the material. They will also make the curtains more opaque, preventing light from entering or leaving a room. Cut the curtains and linings the same size, or the linings 1 in. narrower than the curtains. Where the linings are narrower, an edge of the curtain material will show on the wrong side, as in [298]B.

Turn in the edges of the curtain and catch stitch to keep them in



[299] *A curtain pelmet is usually placed over a wooden foundation. Plaster board, aluminium, or even cardboard, may be used as a basis. Ideas for pelmet shapes are shown above.*

place, hem the bottom with mitred corners as for unlined curtains. Turn in the edges of the lining and tack in position, making a hem on the bottom edge. Finish off with slip stitching. Pin and tack the lining in position on the wrong side of the curtain, and slip stitch the two long edges together leaving the hems detached at the bottom to allow a good hang to the curtain. Tack the top of the lining to the curtain, as shown, and machine the curtain tape in place as for unlined curtains.

The edges of curtains may be cut in scallops, in which case the turnings must be snicked to make them flat, as [298]c.

Various trimmings can be used, such as braids [298]e, or different kinds of fringes, D and F, which can be hand-made or bought.

NET CURTAINS

As these shrink considerably, they should be cut with hems twice the depth required, or with a series of tucks sewn in, which can be let out as the curtain shortens. Where possible, buy pre-shrunk fabrics. Net or transparent materials should be sewn by hand and, if any machining is necessary, tack the material to tissue paper and machine through both fabric and paper. This method will prevent stretching.

Net curtains are usually hung on a rod, or on tapes if they are very small, and a deep hem is made at the top, with a heading. Expanding metal rods are inclined to become tangled with the net.

PELMETS

These are most suitable for lofty windows and they will add particular dignity to recessed windows. They are usually decorated with braid, fringe or embroidery, or they may even be quilted.

The pelmet is usually placed over a wooden foundation, above the curtain rail, on brackets [300]A, B and C. Plaster board, aluminium, or cardboard, may be used as a foundation. Some pelmet boards are left uncovered and painted in a scheme that matches the room. Ideas for pelmet shapes are shown in [299].

Cut out the pelmet shape in stiff brown paper first and place it in position to test its appearance. Then cut out the approved shape in heavy sail canvas or buckram. (Buckram is not so good, as it is inclined to curl.) Place the cut-out canvas over the material for covering, wrong side uppermost, leaving turnings of $\frac{1}{2}$ to $\frac{3}{4}$ in. all round.

Fold the turnings over the edge of the canvas, then snip all the inward curves, and pleat the outward ones, so that the material is perfectly flat, any extra fullness should be cut away before tacking carefully round the edges and pressing. Finally, catch stitch down to the canvas.

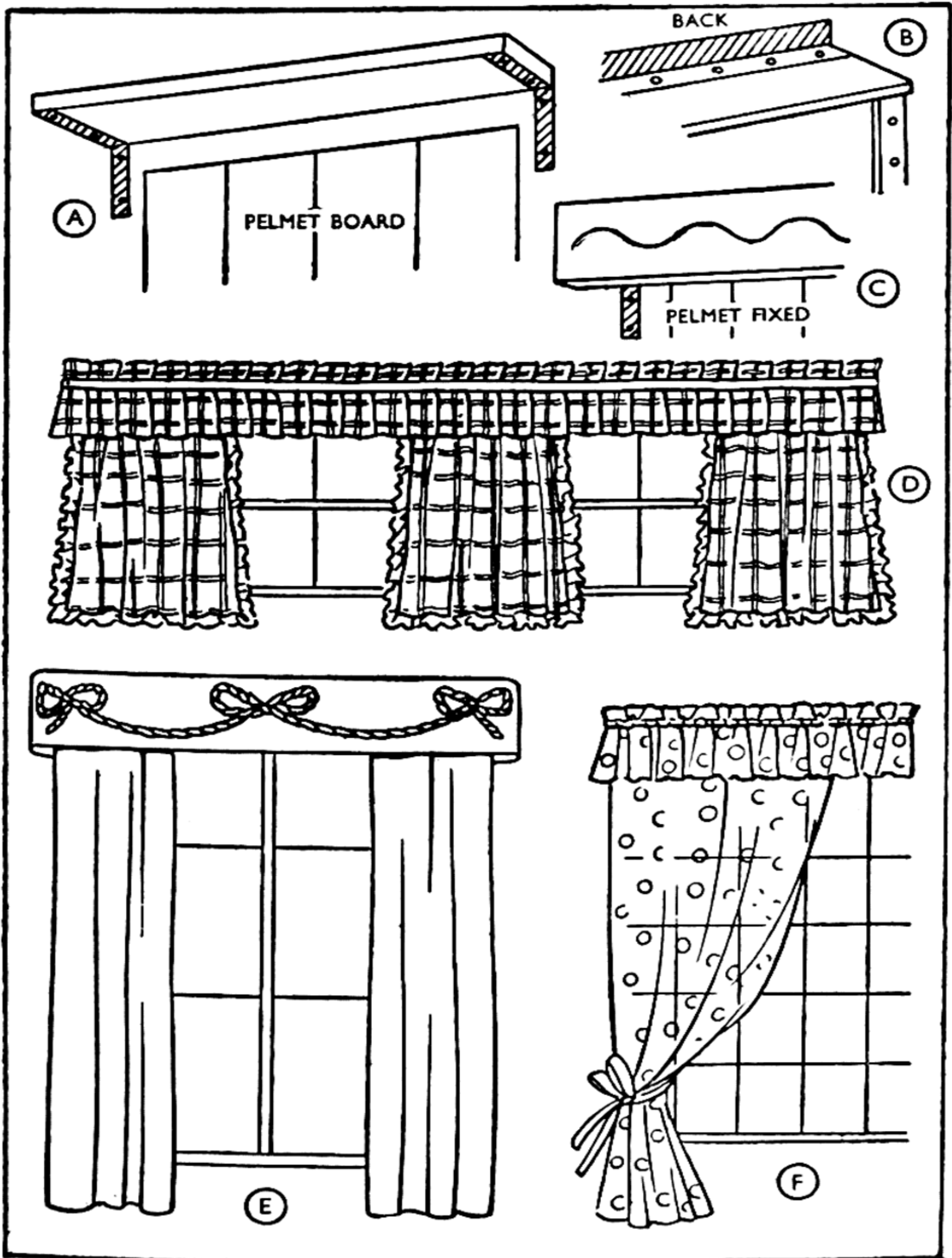
Before lining the pelmet, sew on any trimmings to match the curtains, see [300] E, or embroider the fabric before attaching it to the canvas. Cut the lining the exact size of the pelmet, turn in a $\frac{1}{4}$ in. hem all round, tack the centre of the lining through the centre of the pelmet to secure it in position, then pin the edges and slip stitch the lining all round. When the pelmet is finished, give it a final press and fasten to the wooden board with drawing pins.

A length of tape sewn along the top edge of the pelmet, stitched on one edge only, is useful as a basis for nailing the pelmet to a board, or hooks may be attached for fitting over a rail.

VALANCES

A valance or frill is suitable for a short window, and it is easy to make. It may be of any depth to suit the window proportion, but 8 to 12 ins. is usually sufficient. The material, which should run the same way as the curtains, can be pleated, in which case the width from side to side should be three times that of the valance rail [300] D or it may be gathered with tape, when twice the width will be sufficient, F.

Finish the valance at the bottom with a 1 in. hem, or scallop the edge and bind with crossway binding. False hems of contrasting materials can also be used as a finish. Finish the top as for an ordinary curtain, with a fold and tape.



[300] A. Pelmet board fixed to wall on brackets. B. Back view. C. Pelmet finished. D. Pleated valance. E. Plain pelmet with braid decoration, best for heavy cloth curtains. F. Gathered valance and side draping.

PLASTIC MATERIALS

There are a number of plastic materials, and they are very suitable for curtaining bathrooms, kitchens, nurseries, where steam or dust might collect on other types of fabric and spoil them.

To Make Up. As all pin or needle marks perforate the material permanently, tacking or pinning should only be used on parts which do not show in the finished curtains. A large loose stitch and a special needle should be used on the machine to avoid pulling. As the material is very slippery it is often a help to machine with paper between the seam edges.

Do not use double hems, as the material puckers, and one turn-up is sufficient as there are no fraying edges; in fact, the sides and bottom may be left raw, although a turned-in edge gives extra firmness.

For the heading, the tape is stitched on in the ordinary manner, but to give a firmer and stronger basis, a piece of sticky tape may be stuck down and the curtain tape stitched over it.

CURTAIN DECORATION

Unpatterned materials may be attractively varied in a number of ways. Velvet or heavy cloth curtains could have the edges trimmed with braid or galon, or with a fringed hem; while edges of hand-woven curtains could be frayed and hemstitched. Embroidery, too, may be used effectively in many ways, and appliqué in contrasting textures or materials with simple designs makes plain curtains for the nursery most effective. Transparent muslin or organdie with a design applied in double muslin or organdie will look well against the light, as do darned net curtains in self-coloured cottons or silks.

Strips of plain contrasting coloured braid sewn at intervals over a plain surface are suitable on small curtains while on gingham or muslin, frilled edges give a fluffy appearance.

WINDOW BLINDS

In many homes to-day window blinds are not used at all, but the working method is worth knowing. They may be made in many ways in material ranging from the lace edged to the simple Holland blind.

If decoration is the main object in selecting the blind material there is plenty of choice, but if the screening of light from the windows is the main reason for having them, the aspect of the house must be taken into consideration. In a north or easterly room, light blinds are sufficient,

but if the windows of the house face south, or south-west, a light blind is not proof against bright summer sunshine.

Once the colour of the blind has been decided, two measurements are necessary before the material is bought. First, the length of the window from the roller or rail to the window-ledge, and secondly, the width of the window-frame from outer edge to outer edge. An allowance of 8 ins. extra should be made in the length of each blind, and 2 ins. extra in the width.

The 8 ins. extra allows for a 2 in. hem at the bottom, and the other 6 ins. are a provision against damage or weakening of the material during washing or cleaning. When blinds are sent to the laundry, it often happens that the top raw edge gets torn, but if the blind has been given a few extra inches in length when making, the damaged part can be conveniently cut off without spoiling its appearance.

The 2 ins. extra in the width allow for a fold of 1 in. down the entire length of each side of the blind, and as blind holland can be procured any width from 22, 24 or 26 ins. up to 90 ins. it is an easy matter to get the exact measurement from such a large range of widths.

To Make Up. Turn down the 1 in. fold and sew with blind hemming stitch. To do this begin at the right-hand side, and pick up a small stitch about $\frac{1}{4}$ in. up from the inner edge of the fold, then take another stitch of the same size immediately below the fold and continue to the other end of the blind. This "blind hemming" resembles herringbone stitch, only it is worked from right to left instead of left to right, and thus avoids the crossing of the threads, in other respects such as size and spacing it is like herringbone. At the bottom of the blind turn up a hem of 2 ins. and machine stitch, continue round the corner, closing one end of the hem.

The blind is then ready to be mounted on the roller. For this purpose a piece of strong tape about $1\frac{1}{2}$ ins. in width and 2 ins. longer than the roller is necessary. Turn in 1 in. at each end of the tape, and in a perfectly straight line nail it on to the wooden roller. If the tape is uneven the blind will not hang well, and it is advisable to draw a line with a ruler and pencil. Then with a strong thread tack the top of the blind to the tape. Tacking can be easily removed for cleaning purposes.

Replace the roller in position at the top of window, and fasten one end of the cord to the brass fixture at the right-hand side of the roller.

At the bottom of the blind slip in from the open end of the hem a measured length of wood, and in the centre of this hem fix on the knot holder with two small screw nails. This fixture keeps the lathe of wood in position and at the same time holds the knotted end of the draw-string, which must be inserted through the hole before the knot holder is screwed to the blind.

RUG MAKING

THE making of rugs is a fascinating and interesting hobby which can be done in the home. There are several ways of working rugs and they can have long or short pile or no pile at all. Long pile rugs are worked with a special hook, the short lengths of wool being knotted into the canvas one at a time. The wool is not cut in the short pile method until after it has been knotted, for this a large blunt sewing needle is used. Rugs which have no pile are worked with a needle as in canvas work, there are a number of interesting stitches which are easy to work and suitable for this method.

The designing and choosing of colour schemes is similar for all types of rugs, but consideration should be given, when selecting the design, to any limitations imposed by the method of working.

LONG-PILE RUGS

Rugs with a thick, springy pile are undoubtedly the favourites of the majority of people and this chapter deals with them at length. One or two sections of the chapter, however, such as those which deal with designs, adaptations and colour schemes, apply also to other types of work and have, therefore, been treated generally.

There are two main kinds of pile rugs—long-pile and those made by the short-pile methods.

The majority of pile rugs are made by the long-pile method. This is also known as the hooked or Turkey method. Briefly, the principle is this: a piece of canvas the size of the finished rug is used as a foundation. On to this canvas a number of pieces of wool, cut into uniform lengths, are knotted piece by piece. The making of the knot is an exceedingly simple operation and it is repeated until the whole of the canvas foundation is completely covered.

Canvas. Since the canvas is the foundation, the life of a rug depends very largely upon quality. Therefore, it is important to buy the best. Turkey canvas for long-pile rugs is of fairly coarse mesh, the mesh being formed by double threads lengthways (warp) and widthways (weft). In some canvases every eighth double thread is coloured blue, forming large checks of eight by eight squares each. These blue threads correspond with the thick lines of the design charts [301].

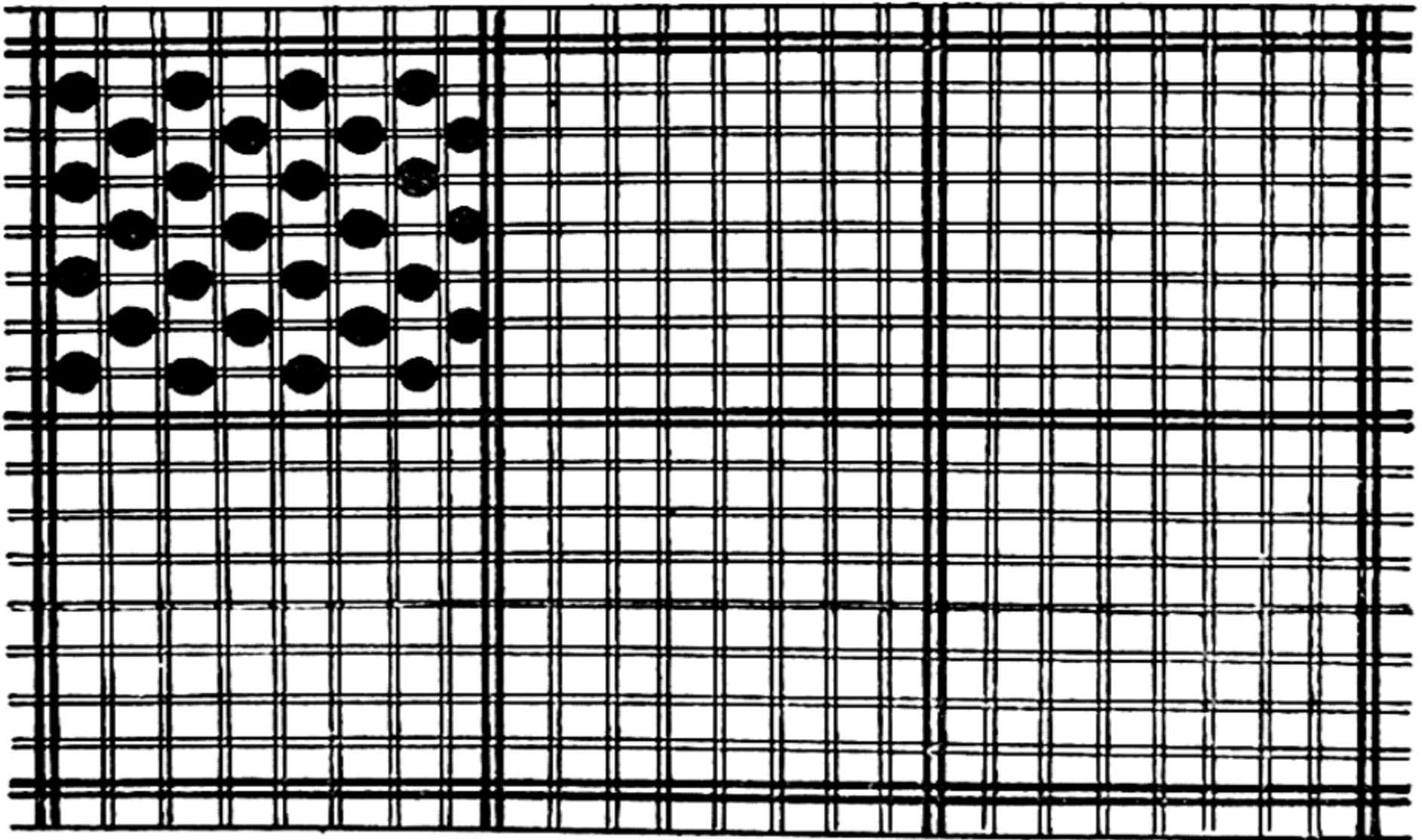
One yard of the canvas in length contains approximately 120 small squares or 15 blue squares; it is made in standard widths of 12, 14, 18, 22, 27, 30, 36, 40, 45, and 48 ins.

Wools. There are two main classes of wools used for long-pile rugs—cable wool and Turkey wool. Cable is a thick two-ply which has a distinct lustre and produces a warm, silky pile. It should be worked on to every other mesh of the canvas and alternate rows of knots should be “staggered” so that every knot on one row is opposite a vacant mesh on the preceding row [301]. This arrangement causes the stitches to run diagonally across the canvas, for this reason cable wool is more suitable for plain than for patterned rugs.

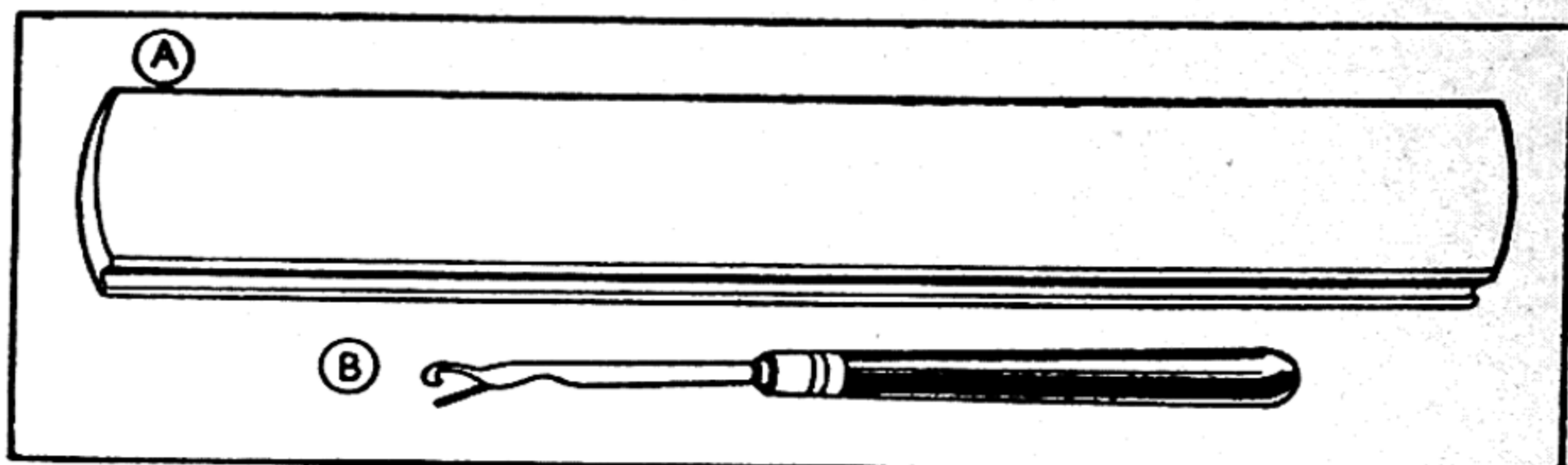
Turkey wool is very much more widely used because, unlike cable, it is so well adapted for carrying out designs. It is worked through every hole of the canvas on to every ridge of the weft (widthways) threads.

Rug-making Tools. Only three tools are really required for making long-pile rugs: a pair of scissors (or a sharp knife); a wooden gauge; and a latch-hook. The gauge is very simple, consisting of a piece of wood with a deep groove cut along one edge [302]A. The size varies, according to the depth of pile; cable wool, being thicker, is naturally more suitable for a deeper pile and the gauge for it is $1\frac{1}{2}$ ins. deep. The Turkey gauge is only 1 in. deep. Both kinds of gauge are about $8\frac{1}{4}$ ins. long.

The latch-hook [302]B is used for making the knot and it is a great



[301] Cable wool is knotted on to every other mesh with alternate rows arranged so that a knot is opposite a vacant mesh on the preceding row.



[302] *A gauge, A. A piece of wood with a deep groove along one edge. B. A latch-hook. The tools necessary for long-pile rug making.*

improvement upon an ordinary steel crochet hook, which was formerly used by rug-makers. The advantage of the small latch is that it falls upon the point of the hook and makes an eye, thereby preventing the hook from catching when the wool is drawn through the canvas. The latch-hook will be found, with practice, to be almost automatic in action.

CHOICE OF DESIGN

This is influenced by the purpose for which the rug is intended when finished, the method of making it, the size, and general suitability to the chosen surroundings.

Most people when designing their own rugs are inclined to use too many colours and to make patterns which are too complicated for the method of work employed, often trying to imitate natural forms, particularly flowers and leaves. These may be used as a basis for design, but must be reduced to their simplest forms, and all intricate detail omitted. The drawings [303]1 and 2, [304]3 and [305]2 and 3 show some ideas based on natural forms which have been made very simple, but workable.

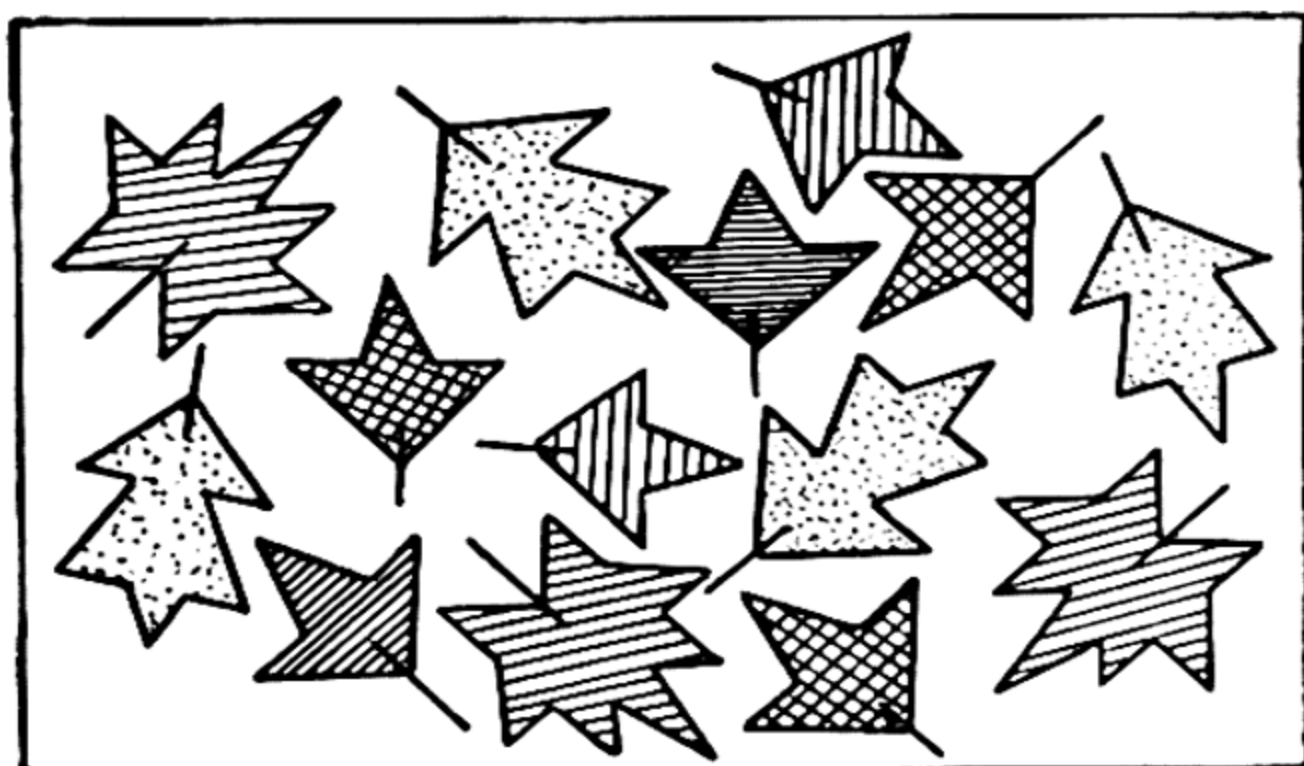
It is a good idea, too, to see that the design is so worked that the rug is attractive to look at from any angle.

Simple geometric patterns such as stripes, lines, checks, circles and curves which are sufficiently large to be attempted on a square mesh canvas, or simple repeating units, make the best rug designs. They may be built up easily on squared paper and are much more effective than elaborate "natural" designs in which an attempt at light and shade is often evident [303]2, [304]1 and 2 and [305]1.

Rugs can be an attractive feature of many homes and they can be specially designed to suit the room. Long runners can be worked for the hall, small mats for doors, and several rugs instead of a large carpet look well on the polished floor of a lounge. Rugs for the nursery and bathroom should be washable.

There are endless possibilities, providing the design is suitable for

LONG-PILE RUGS

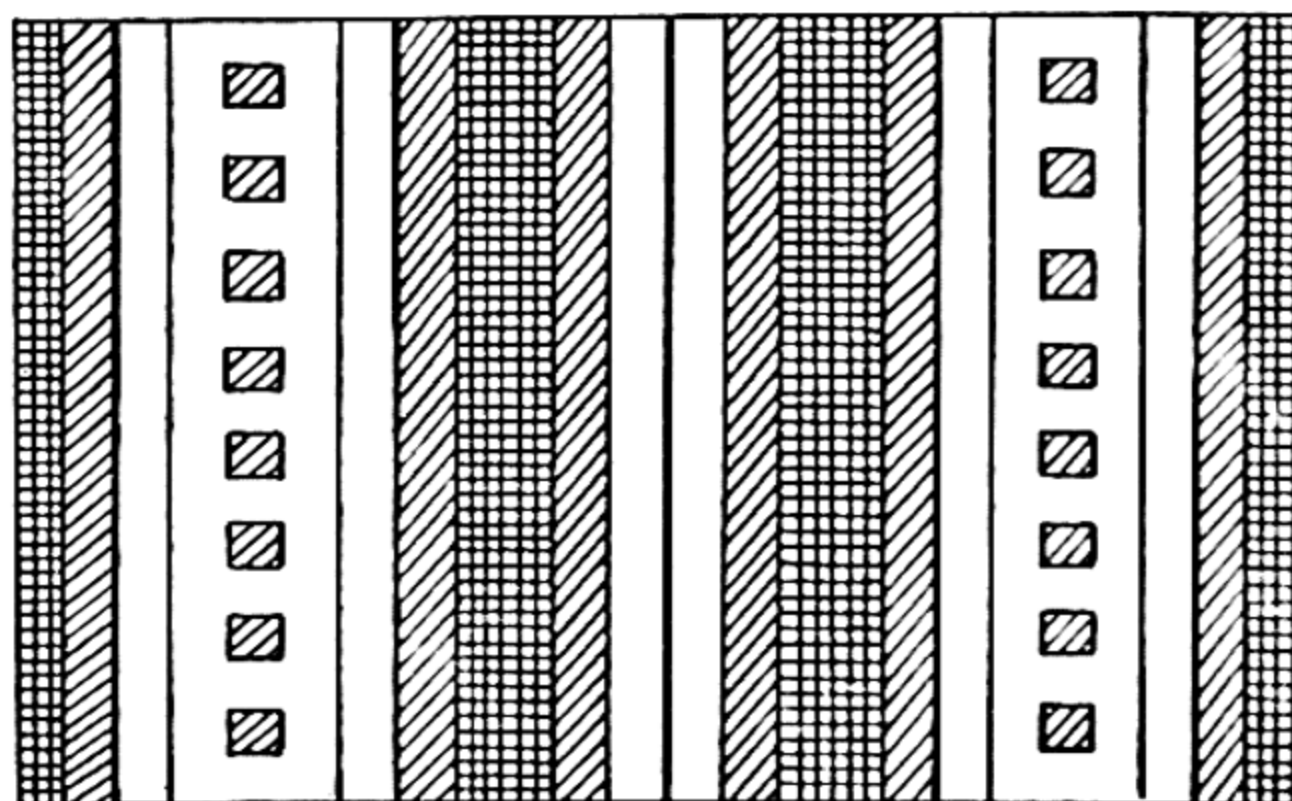


①

The various leaf shapes have been simplified to suit a pile rug.

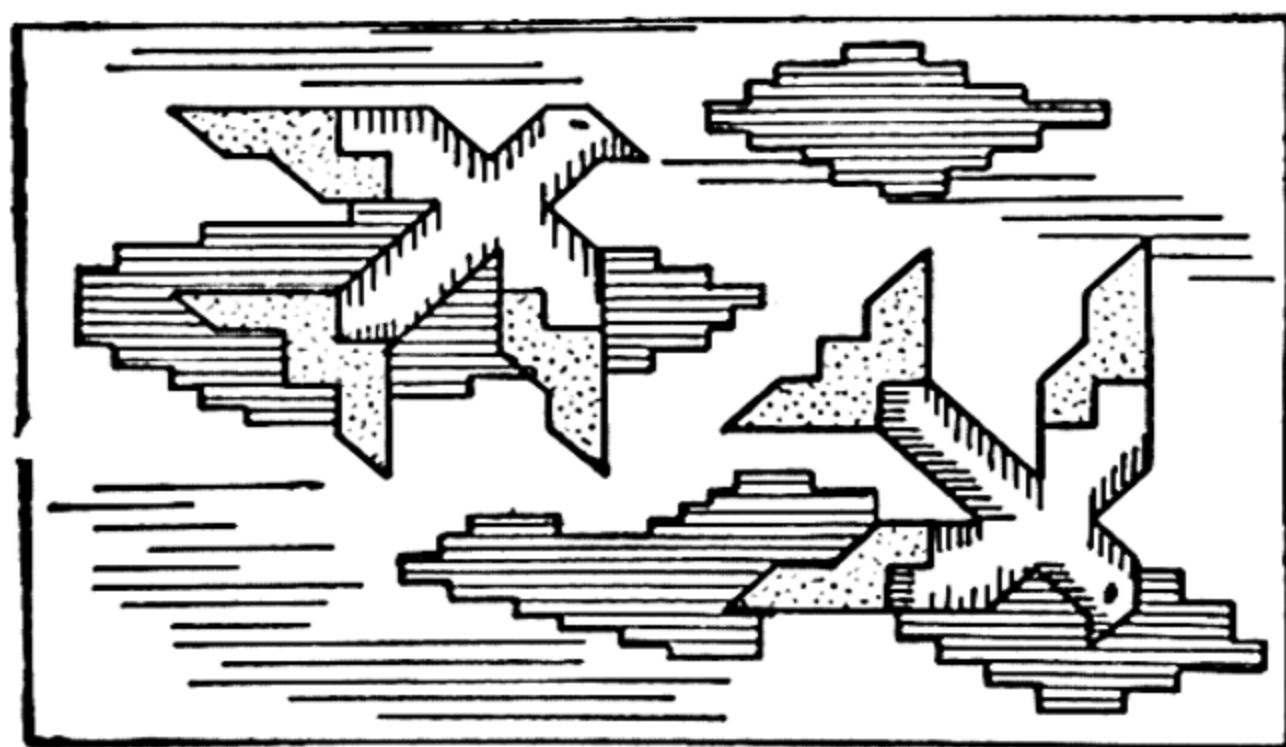
②

Squares and straight lines make this charming design, which may be pile or stitched.



③

The very simple bird and cloud design is suitable for pile.



[803] *Natural and geometric patterns for pile rugs.*

the position, and the choice of colour harmonizes with the general surroundings.

Colour Schemes. The choice of a suitable scheme is very important, as a good design may be ruined by the use of wrong colours. A rule to remember is that tone values are important, and the use of dark, medium, and light colours together gives a much pleasanter effect than when several colours all of the same tone are used.

If the tones are correct, the proportions of each colour must be studied, too. An equal proportion of each colour is not as effective as a greater amount of light or dark, with a small amount of bright or medium colour. The drawings [304] show various distributions of tone value, and how to avoid the monotonous effect obtained by lack of tone and proportion in colour. The centre design is shown made up as a long-pile rug on plate facing page 512.

When choosing a scheme for a particular room, try to judge which three colours would give the most interesting and harmonious results, and base your design on them. If a room has a great deal of colour in it, the rug will look better in one colour or two at the most. It is wise to choose a predominating colour that combines with the remainder of the room.

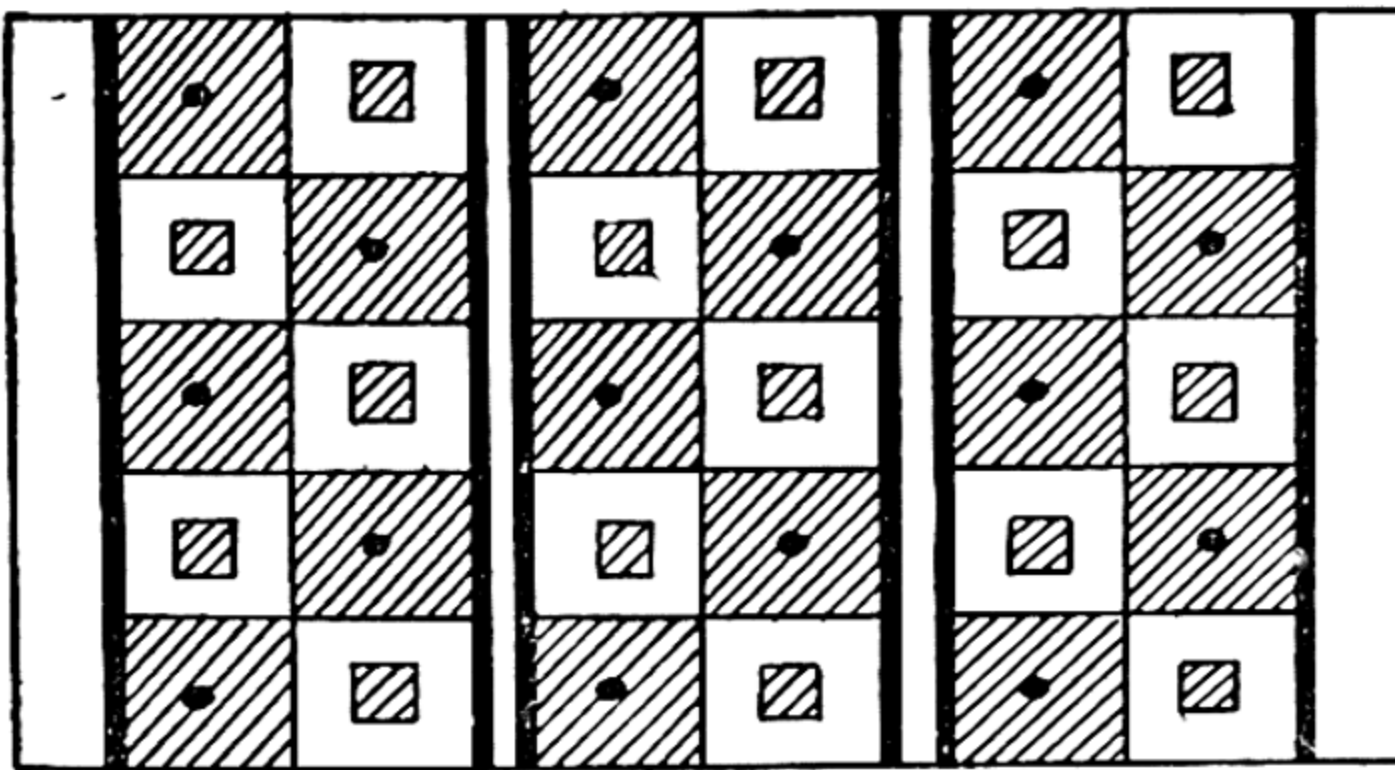
The use of undyed, natural sheep's wool in creams, greys, browns, and a shade of black, gives very pleasant results, and some of these wools used with one bright colour can be most effective.

Making Designs. Once the position of the rug, the colour scheme, and a geometric or natural pattern for the basis of the design have been decided, it should not be difficult to produce a pattern to the correct size required.

It is necessary to make some preliminary sketches in the colours chosen, and when one has been worked out with the desired requirements the finished design may be commenced. These rough sketches are called "croquis" and should be always made before the full-sized drawing is begun.

This drawing is made on squared paper with every eighth line thickened each way, to correspond to the thick lines of the canvas. Sketch in the main part of the design from the croquis, seeing that it corresponds in width to one of the standard measurements of canvas. After the details have been added the whole drawing should be fitted into the squared paper step by step. When it has been coloured a fair idea of the effect of the finished rug may be seen.

To estimate the approximate amount of wool for an original design, take 1 oz. of wool to fill 160 holes of canvas in a knotted pile rug of medium length. The amount should be estimated to the $\frac{1}{4}$ lb., as rug wool is sold in $\frac{1}{4}$ lb. weights.

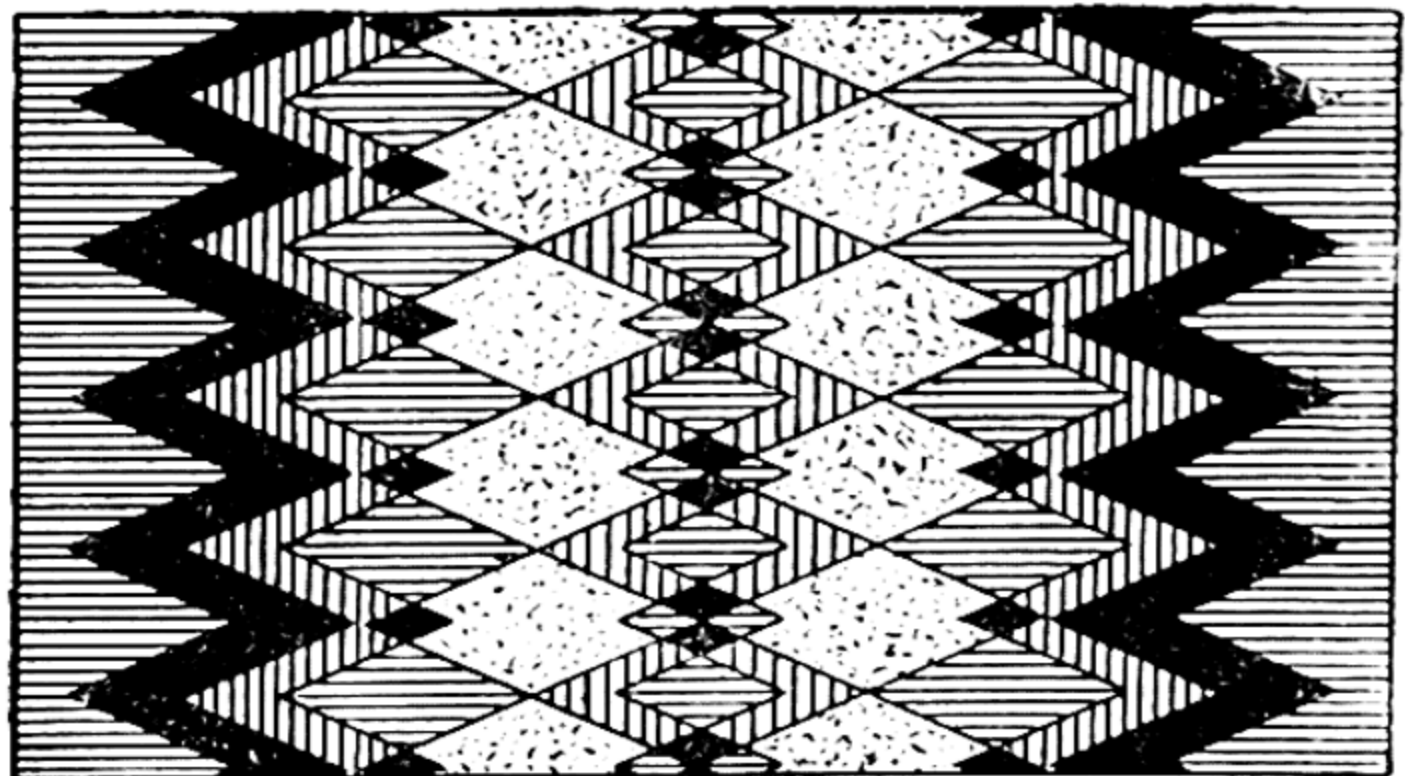


①

A charming design based on squares.

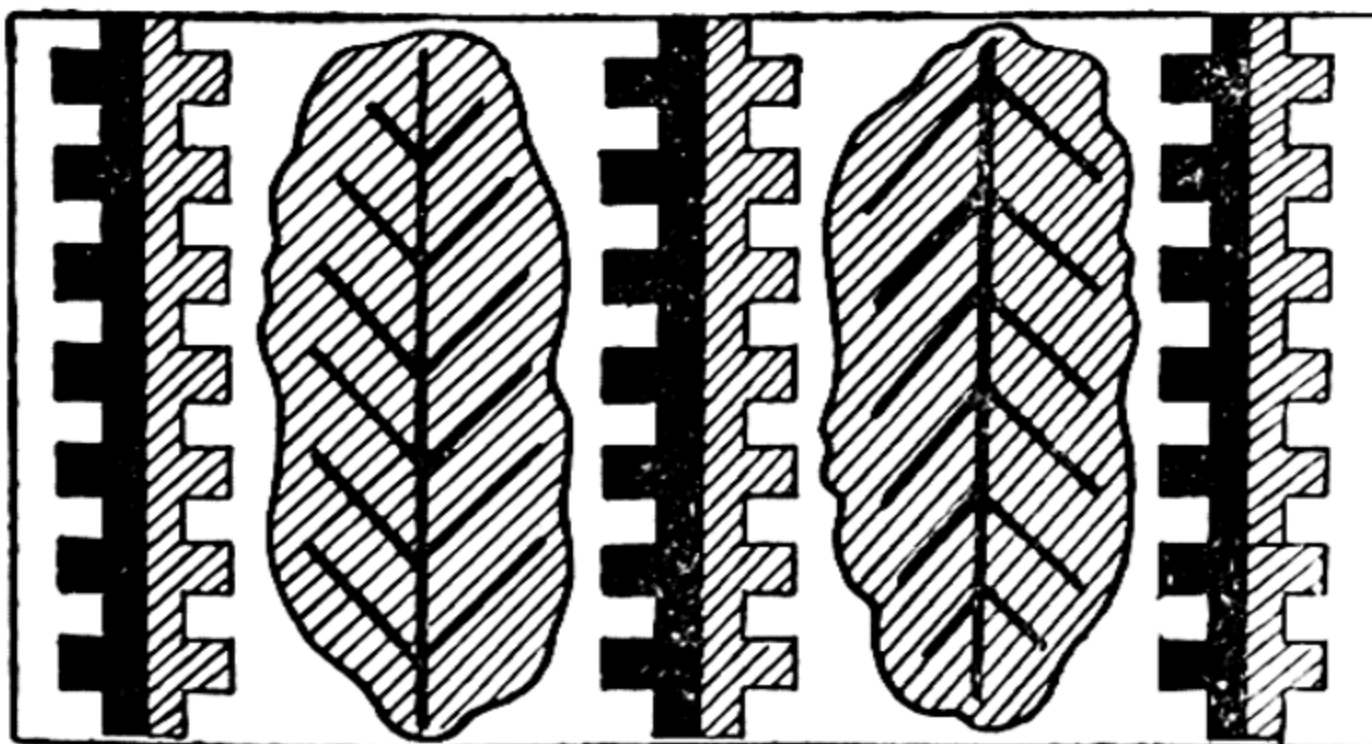
②

Zigzag lines are used to form the diamond pattern.

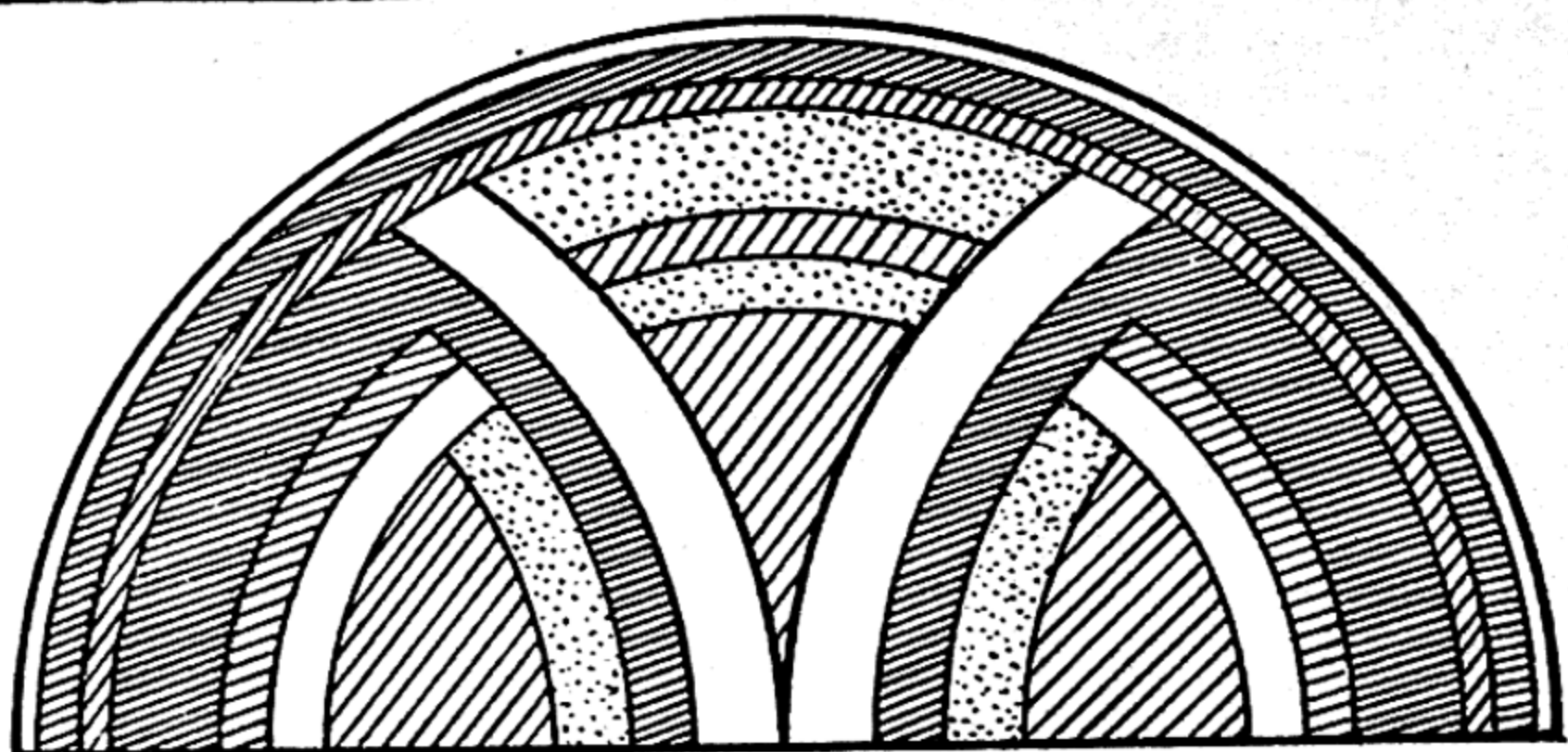


③

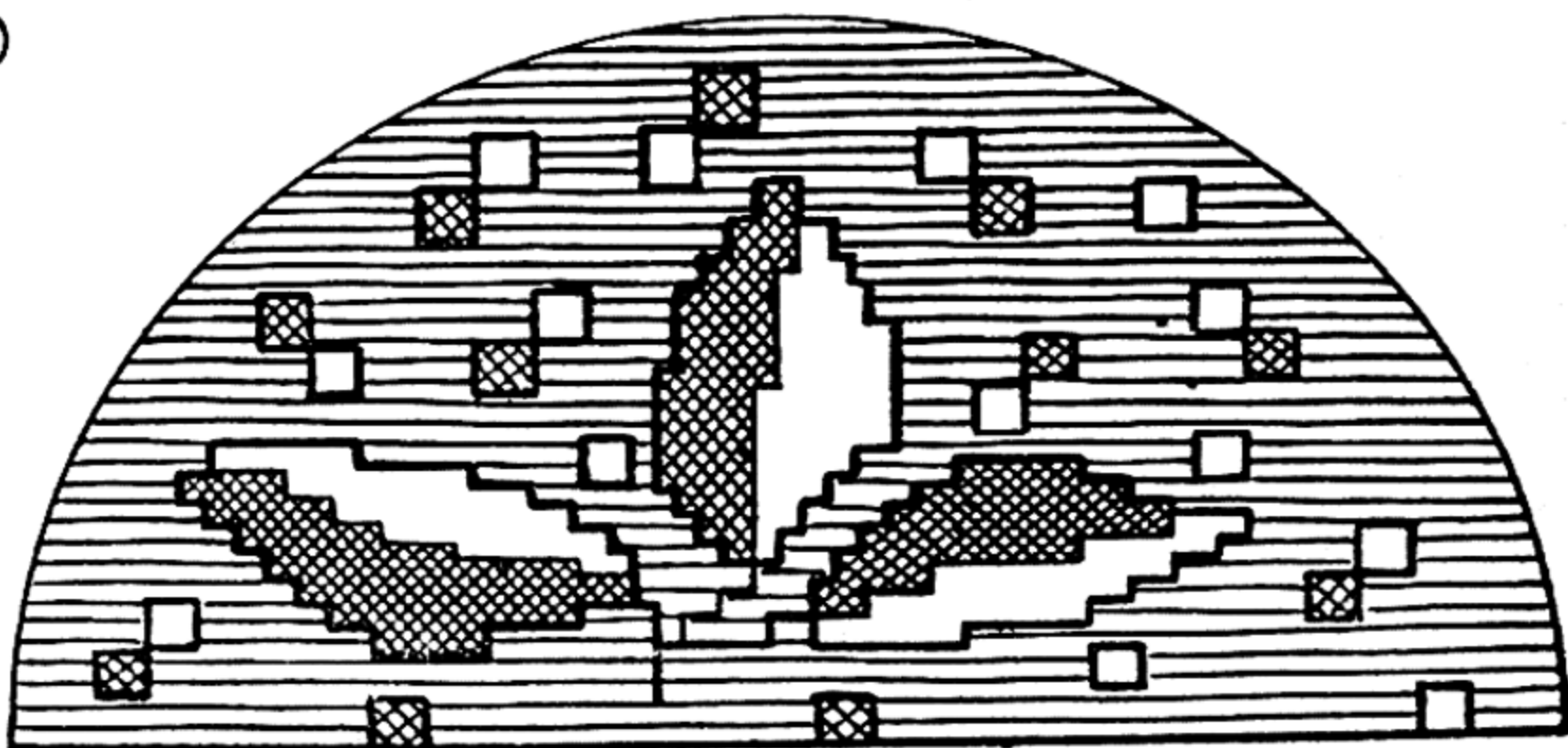
Squares and simplified leaf forms combined.



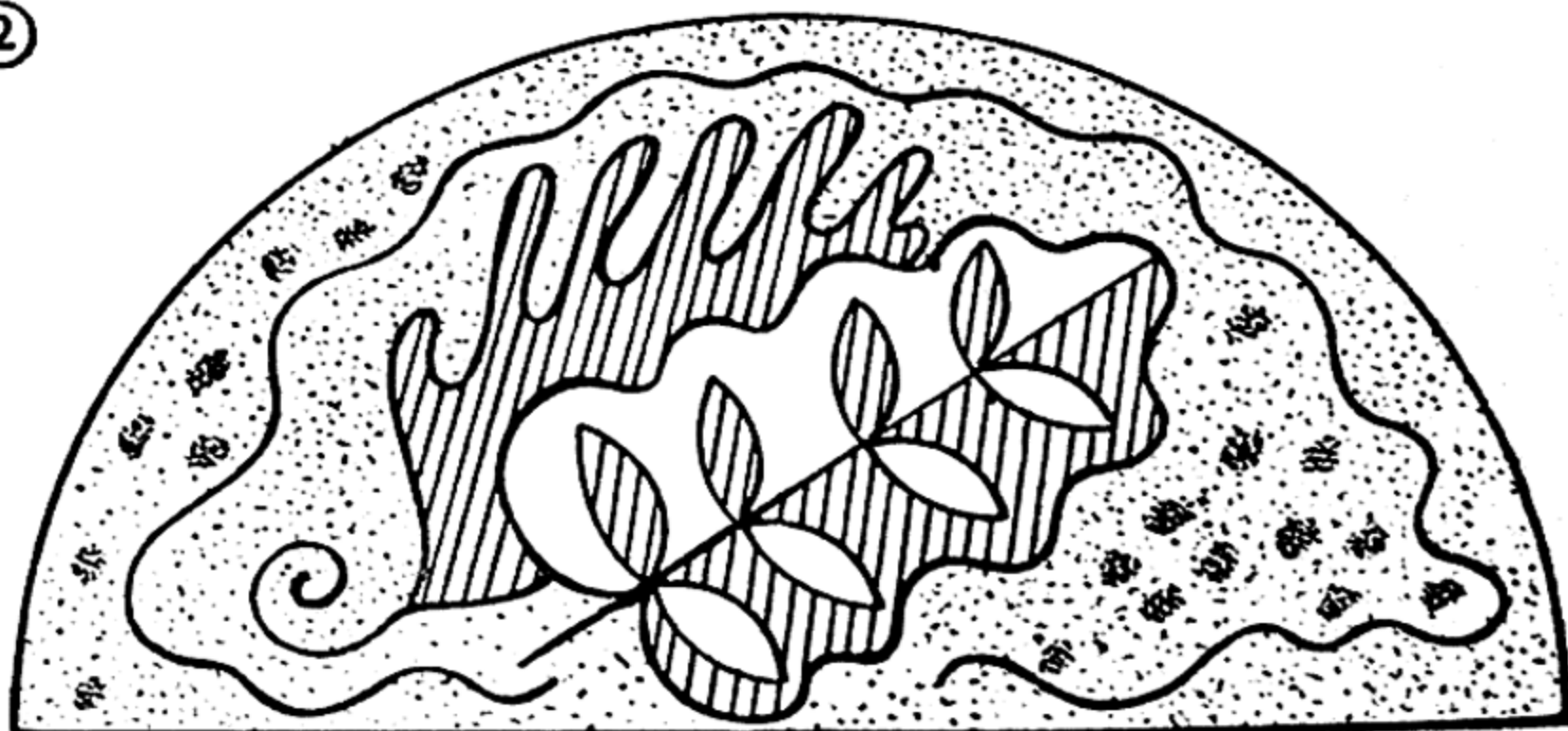
[304] Very simple, workable ideas for long-pile rugs.



①



②



③

[805] Three semi-circular designs for stitched or pile rugs. 1, A useful geometric design based on circles. 2 and 3, Two charming naturalistic designs with simplified leaf forms and spot patterns.

Using 6-ply rug wool, which is mostly used for knotted pile rugs, the amounts required would be, approximately: for a long-pile rug, a 36 in. square takes $6\frac{1}{4}$ lb.; for a short-pile rug, a 36 in. square takes $4\frac{1}{2}$ lb.

These rugs are all worked on a foundation of Turkey rug canvas.

Bought Designs. Charts or stencilled designs may be bought, but they are not nearly so much fun to work.

The charts form a complete guide to the making of the rug. They are drawn up in squares, coloured to correspond with the correct shade of wool to be used in each particular spot. Every small square represents a single knot or tuft of wool, and, as has been explained, the blue checking of the canvas is depicted by thicker lines. This system makes counting up much easier.

The charts also give particulars of the amount of wool required for each colour, and in many cases alternative colour schemes are illustrated.

Stencilled canvas makes charts and counting squares unnecessary, for each double weft thread of canvas is coloured in the shade of wool that should be knotted on to it.

Whichever kind of design may be chosen, the method of work, and the finished result is the same.

If a bought design is used in which the colour scheme is unsatisfactory a new tracing can be made and the design recoloured in suitable shades. This is not as simple as it sounds, as the tone value of the new scheme should correspond in value with the bought design, and it is essential that the colour proportion of dark with dark and light with light should be observed. This is not a hard-and-fast rule, but it should be remembered when an alteration appears to go awry through omitting these rules.

Large Rugs. If a large rug or carpet that is wider than the widest canvas is to be made, it should be worked in separate strips. These can be sewn together afterwards at the selvages with strong carpet thread and bound with rug binding. If reasonable care is used the joinings will not show.

Rugs of Irregular Shape. The method of making a rug for the floor of a car, where the shape is irregular, is quite simple. A paper pattern or template is cut out to fit the space that is to be covered and then marked to the shape of the template on the rug canvas with a soft crayon.

The wool is worked into the marked shape and the surplus canvas is cut off to within about 2 ins. all round. The 2 in. margin is then turned under the rug and bound securely. Only about $4\frac{1}{2}$ lb. of Turkey wool are required for a long-pile rug to fit the floor at the back of a medium-sized car.

TO MAKE THE RUG

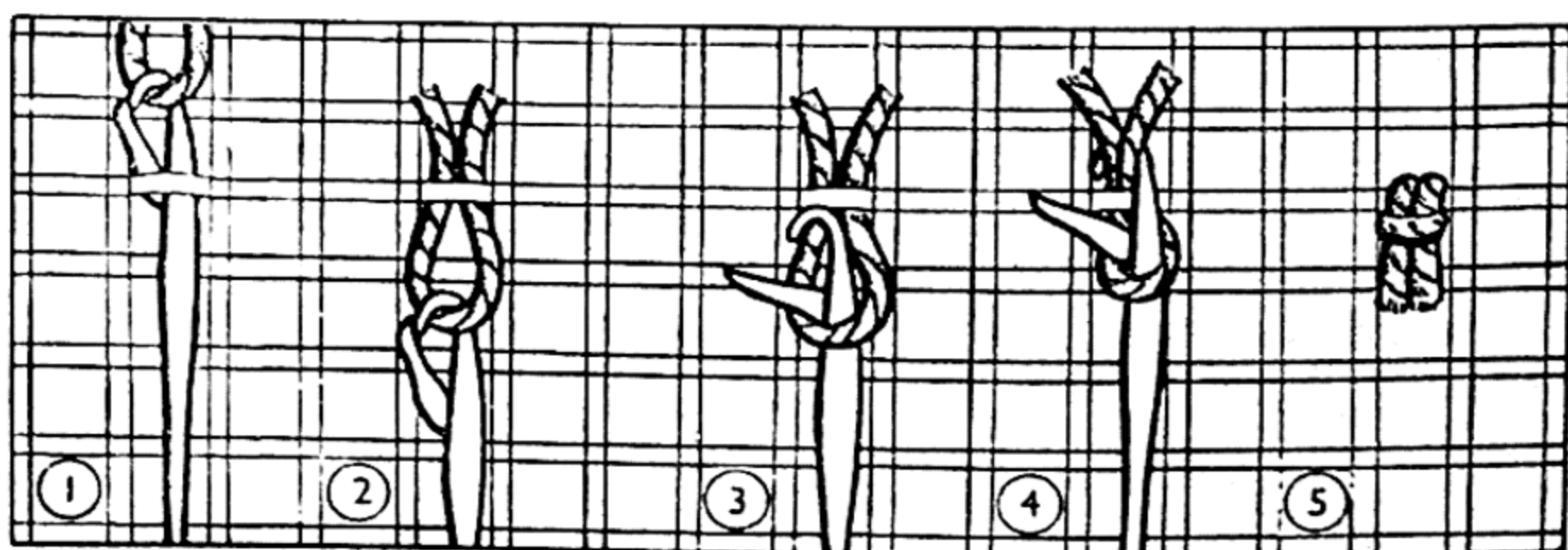
Practise making the knot on a small piece of canvas before starting work on the finished rug.

Cutting the Wool. This is the first stage in the actual construction of a rug, and can be simplified with a little thought. It is better to wind the wool from the hank into a ball, before wrapping it round the gauge; make sure that the ball is not too firm or some of the natural elasticity will be taken out of the wool. If the wool is wrapped round the gauge straight from the hank, ensure the latter is opened out correctly. Place the hank over the back of a chair to keep it in position.

The wool should be wrapped evenly and fairly tightly around the gauge. The evenness of the finished rug depends a good deal on this point, since all the pieces of cut wool should be of exactly equal length. When the gauge is full, run a pair of scissors or a very sharp knife down the groove on the edge. This will cut the wool into the uniform pieces required. An old safety-razor blade, provided it is well protected, is admirable for the purpose.

Making the Knot. The knot formation is really an adaptation of the Oriental method, but since the wool is much thicker than that used in the East, fewer knots to the inch are required—about nine in a Turkey wool rug as against over a hundred in the best Oriental rugs.

First, push the hook down through one small square and up through the one immediately in front of it; that is, under a double weft thread. On a stencilled canvas this is the thread which is printed in the colour of the particular shade of wool which should be knotted on to it. Push the hook under the weft so far that the threads come behind the open latch. Place a piece of the cut wool on the hook and double it so that the two ends are equal [306]1; upon this depends the evenness of the surface of



[306] *Long-pile knot. The knot is made over one double mesh of the canvas. These five movements are worked to complete one knot.*

the finished rug. Now withdraw the hook, pulling the doubled wool with it until the latter is about half-way through, 2. It will be seen that in withdrawing the hook the canvas has caused the latch to close on to the point of the hook and has made it a very simple matter to draw the loop of wool through. Now push the hook forward through the loop of wool, again taking care that the hook is so far through that the wool is behind the open latch, 3. Turn the point of the hook to the left and place the two loose cut ends of the wool into the crook of the hook, 4. Withdraw the hook once more through the loop of wool bringing the cut ends with it. The knot is now complete, 5; it only remains to give the two ends a slight tug to make a firm knot. Each and every knot is made in exactly the same way.

Beginning the Rug. First fold about 2 ins. of the canvas under double, across the width, at the edge where you propose to start. It is advisable to make the first row coincide with the lines as indicated on the chart so that the blue checking of the canvas and the thick lines of the chart correspond. The wool should be worked through the double thickness of the 2 in. fold of the canvas in order to make a neat, strong edging. This is a little difficult at first, but the trouble is well worth taking. The process can be made easier by fastening down the canvas at intervals across the width with preliminary knots of wool.

Ending. At the end of the rug, fold over 2 ins. of the canvas as at the beginning and work through the double thickness once more. This method of beginning and finishing does not apply in the case of oval, circular, and semi-circular rugs. In this case, when the rug is finished the surplus canvas is cut off, leaving a slight margin which is turned under and bound, as described later.

The Working Position. It will be found easier to work sitting at a table with the working end of the rug facing. Work from left to right and, as the rug progresses, let the completed portion come forward on to the knees. This will be found to be more practicable than to have the finished fabric in front and the unworked canvas below. It is essential that a fairly heavy weight should be placed on the unworked canvas so as to resist the pull exerted when making the knots.

Finishing Off. When the last knot has been put in, the rug should be given a very thorough rubbing with the hands in one direction across the surface. This process will remove most of the loose ends of the wool fibres and improve the appearance of the fabric. If the two ends of the loop of wool are kept level when making the knot, little clipping will be required. Go over the rug carefully, however, with a pair of scissors to clip off any long ends and to produce a flat, even surface. Then give it a good shake and another good rubbing and, except for backing or binding, if either are necessary, the rug will be ready for service.

Backing. It is not really necessary to back rugs under normal wearing conditions. Indeed, most people prefer not to do so. Backing may be advisable, however, where the rug is to lie on a stone, or an unevenly tiled, floor, where there is a risk of chafing the strands of wool.

Binding. This is preferable to backing and gives a neat finish to the selvages. If the ends have been worked through the double canvas, as advised, it is not necessary to bind them. The use of special non-slip binding will make the rug safer on a polished floor. Small leaden weights can be sewn inside the binding at the corners and will help in keeping the rug flat.

Binding is, of course, a necessity for rugs which are other than rectangular in shape, since it is impracticable to make a satisfactory selvedge by folding over the canvas and working through the double thickness. The surplus canvas should be cut off to within about 2 ins. of the rug, the remainder should then be turned under. The binding is sewn with strong carpet thread, first to the outside edge of the rug; it is then pressed flat on to the back of the rug, using a warm iron where necessary to flatten the folds. The inner edge of the binding should then be sewn securely to the back of the fabric.

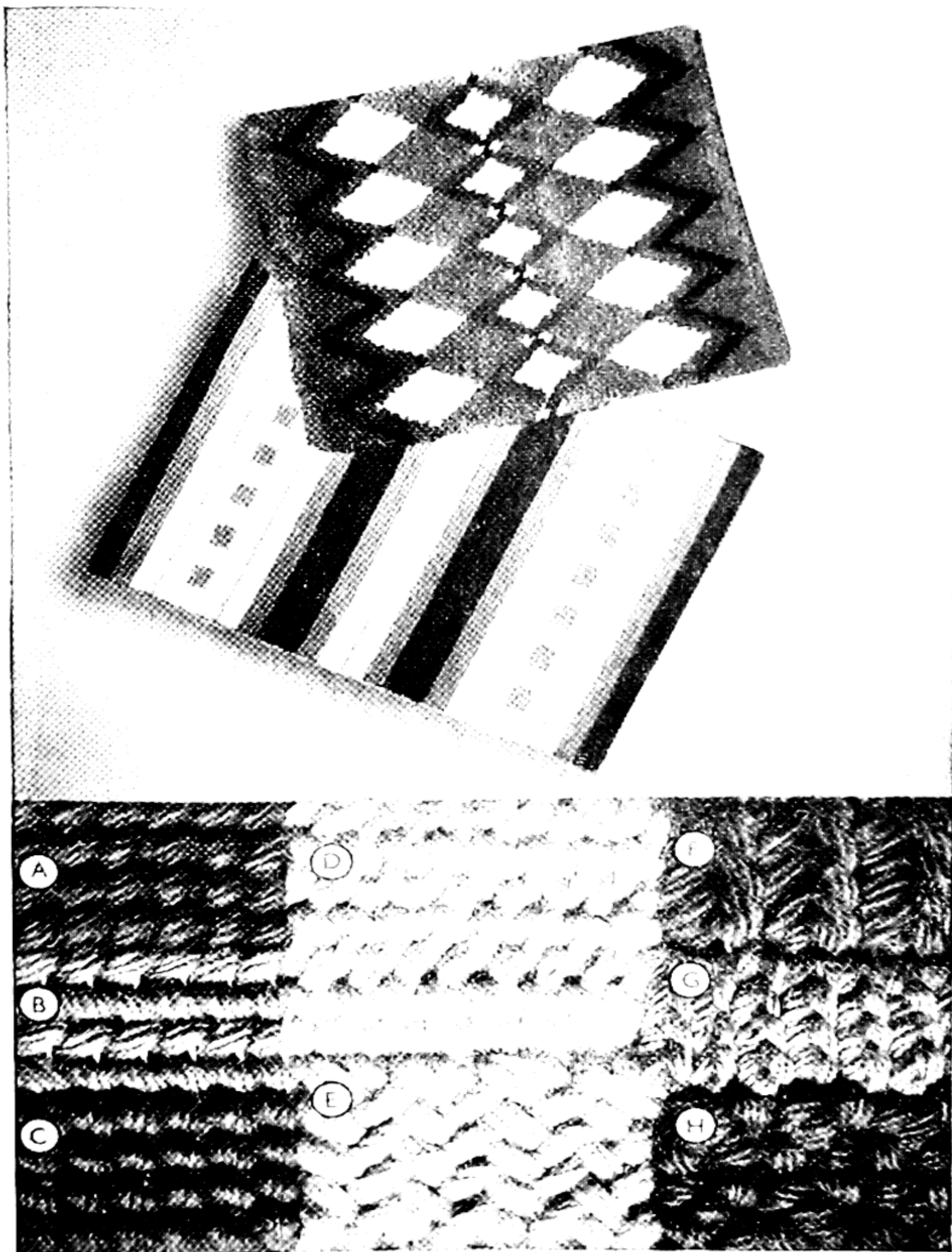
METHOD OF CLEANING

Like all floor coverings, long-pile rugs will need cleaning. A good vacuum cleaner should keep them in condition, but do not shake them too vigorously or bang them against a wall. Place the rug face downwards on grass or a clean floor and beat gently. With a clean broom, sweep the back of the rug (not the lining), and wipe the front with a cloth moistened with water containing a little methylated spirit. Finally give the surface of the rug a further rub with the hands.

Well-made, long-pile rugs will dry-clean admirably or they can be washed. In the latter instance they emerge a little limp, although undamaged, because water dissolves most of the stiffening from the canvas.

SHORT-PILE RUGS

Apart from the actual difference in length of the pile, short-pile and long-pile rugs are very similar in appearance although they vary considerably in the way they are made. The principle of the short-pile method is to use a convenient continuous length of wood as a gauge, or, even better, a narrow strip of metal, and to make a series of even loops knotted on to the canvas. When sufficient loops have been completed, they are cut with scissors and the pile is formed. Loop-making and pile-cutting are continued until the design is finished.



The diamond pattern rug is tufted. The striped one is in knitting stitch. Rug stitches. A and B. Half cross stitch. C. Cross stitch. D. Knotted stitch. E. Herringbone. F. Knitting stitch. G. Chain stitch. H. Rice stitch.

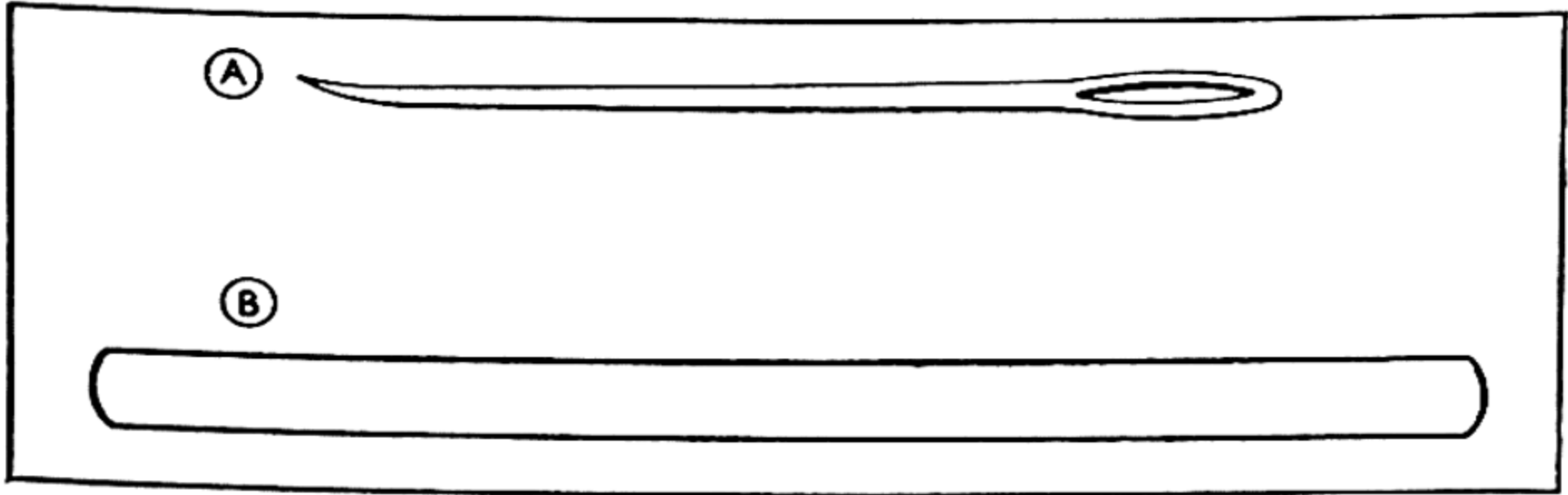


These are some of the toys which are described in the Toy Making chapter. The little girl doll has cotton hair and an organdie dress. The terrier is in white felt with brown spots. The soft doll, for baby to throw about, is made from scraps of old material and so is the cloven glove puppet.

Wool. Similar wool to that needed for the long-pile knotted rugs may be used, or a finer one if obtainable; a similar canvas, or a canvas with a slightly closer mesh, with dark brown threads at every eighth thread forming squares of eight by eight smaller squares, is also required. One yard of this canvas is approximately 146 small squares, or just over 18 brown squares long. It is made in standard widths of 12, 15, 24, 27, 30, and 36 ins.

Designs, Charts, Stencilled Canvas, Colour Schemes. The particulars given for the methods in the section on long-pile rugs are the same as those used for the short-pile rugs. It is advisable to avoid patterns that involve much elaborate detail. Simpler and broader effects are preferable, and it will be found much easier to work them, if this is remembered when designing for the short-pile method.

Charts or stencilled canvases for working in the short-pile method may be bought from most wool shops or needlework shops.



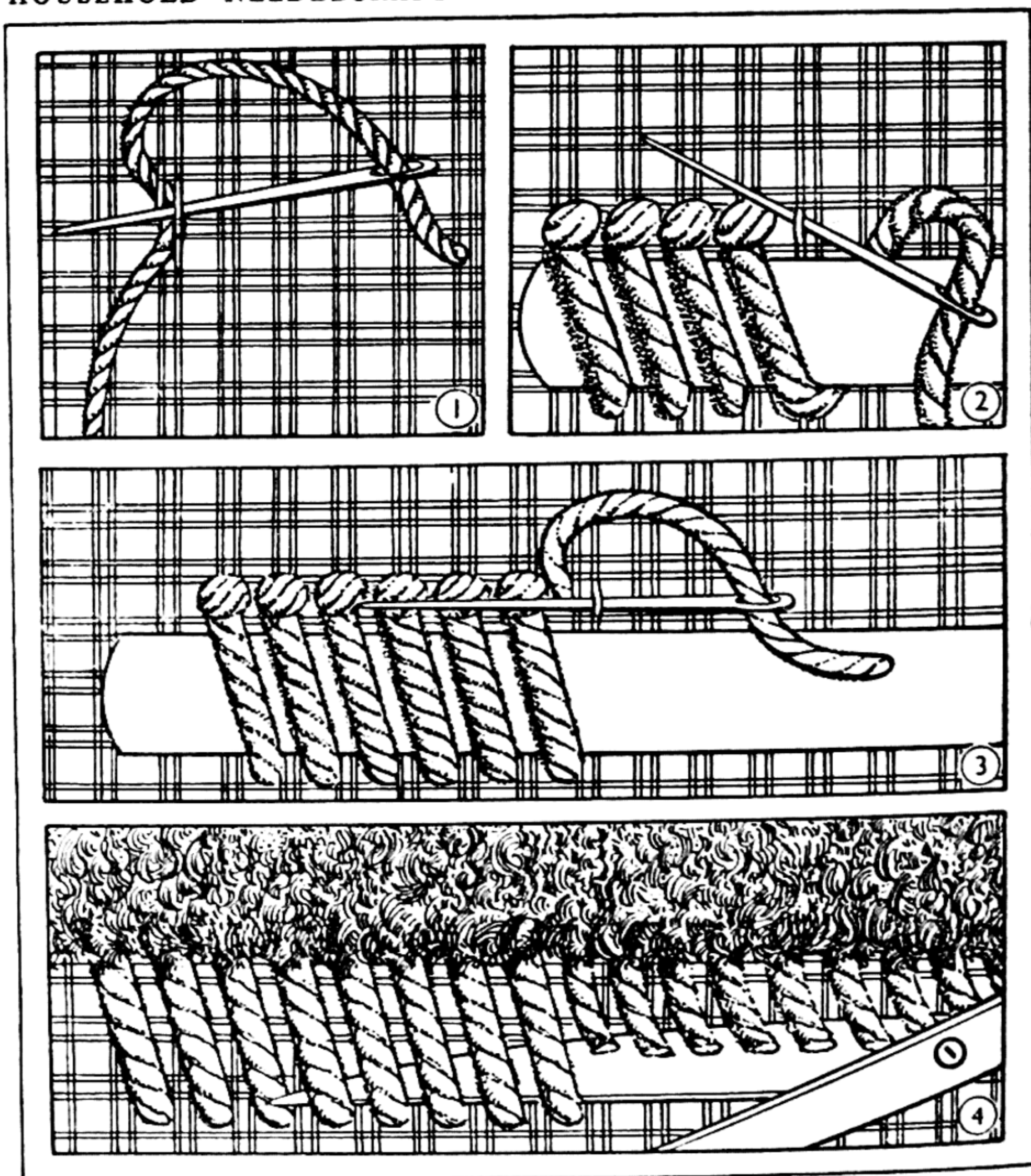
[307] *A. Short-pile needle with large eye and turned-up end. B. The gauge.*

Tools for Short-Pile Work. Several short-pile needles will be needed, a short-pile gauge, and also a pair of sharp scissors. Short-pile needles are similar to packing needles; they are flat with large eyes and turned-up ends, and just under $2\frac{3}{4}$ ins. long [307]A. It is useful to have ready threaded one short-pile needle for every colour in the design about to be worked.

Short-pile gauges are either of wood or of metal, which is lightly pliable, and from $\frac{1}{2}$ to $\frac{3}{4}$ in. wide and about 8 ins. long, B. They serve to keep open the loops of wool that are afterwards cut to form the pile.

The same needle is used for any kind of wool employed in making the short-pile rug.

Working Position. This is very similar to that adopted for the long-pile method; the unworked canvas should lie on a table and be held in place with a weight. The row to be worked should lie exactly along the edge of the table, allowing the completed pile to come forward.



[308] *Short-pile knot. Work from the left to make the knot in three stages. Cut all the loops when the gauge is full.*

Making the Loops. Thread one of the needles with a convenient length of wool and, beginning on the first row of the pattern, work from left to right on one of the double weft (widthways) threads of the canvas. Allow about 2 ins. of unworked canvas for turning; it is impossible to work through doubled canvas at each end of the rug, as advised in the long-pile method.

Now insert the needle between the double threads of the first mesh; draw the wool through and leave a free end the same length as the

width of the gauge [308]1. Hold this free end firm with the thumb of the left hand and insert the needle under the other double thread, taking care that the loop of wool lies to the top of the needle. Draw the wool through to complete the knot. Now lay the gauge flat on the canvas with the upper edge immediately beneath the knot just formed. Pass the wool over and under the gauge and insert the needle between the double threads of the next mesh working to the right. Draw the wool through till it lies snugly around the gauge; then insert the needle under the next double thread of the same mesh to complete the knot, 3. Draw the wool through once more. This completes a second stitch and makes a secure knot fixing the loop in position which is eventually cut to form two ends of the pile, 4.

Repeat these stitches along the row, working the various colours into the design as required. When a length of wool has been used up or when the colour in the design changes, cut the end of the wool in use so that it is the same length as the width of the gauge. A fresh colour or length of wool is joined in the same way as described for the beginning.

Cutting the Pile. The rows of loops are longer than the gauge, so that the latter must be moved along at intervals. When this becomes necessary, first cut the completed loops evenly with a pair of scissors [308]4, exactly in the centre.

Finishing Off. When the last loops have been cut, rub a rag thoroughly across the surface to work out any loose fluff and to "set" the pile in position. Clip off any long ends of wool with a pair of sharp scissors. Turn back the edges of the canvas and sew them in position.

Backing, Binding, and Cleaning. The instructions given for long-pile rugs apply to short-pile rugs.

STITCHED RUGS

Stitched rugs have an individual character of their own and can be worked in a variety of textures; they have also the virtues of being quickly made and very economical in wool. They are particularly suitable for use in nurseries, bathrooms, kitchens, and sun-porches where light weight, bright colours, and the property of not absorbing water, dust, and dirt is required.

Wools. Any rug wools may be used, but those finer than the 6-ply are easier to handle with the needle. Since a stitched rug exposes the thread of the wool the slightly more silky sheen seen in some wools, shows off to advantage. An even twist should be kept in the wool when working.

Canvas. As in the case of short-pile rugs, finer canvas is a better basis for stitched rugs, as the comparatively fine mesh enables the

stitches to cover the fabric well and gives a good solid surface. Fold 2 ins. of canvas to the back and press under a damp cloth. Stitches can then be made through both thicknesses.

In the case of a semicircular rug, fold and press the canvas on the curved edge after working. Neaten unsightly edges of canvas with carpet binding.

The edges of the doubled canvas should be oversewn with two rows of stitches which form a neat edge of cross stitches.

Never leave too narrow a margin of the canvas with a cut edge, as the canvas is apt to fray.

Designs, Charts, Stencilled Canvas, and Colour Schemes. Most of what has been written for pile rugs under these headings applies to stitched rugs as well, but with the following cautionary remarks. Do not attempt the intricate type of floral design, particularly if using the more decorative stitches such as knotted stitch, herring-bone stitch and rice stitch, when the interest of the rug comes from the nature of the stitches and the attractive fabrics they make. To get the best results from a stitched rug, keep to broad arrangements of stripes and geometrical shapes; above all, choose colours carefully, because the less detail there is in a design the more important does colour become.

Suitable design charts and stencilled canvases can be bought at most shops dealing in rug-making materials, but in this instance, as the very simple type suits the method of making so well, it is much more satisfactory to create an original design; [309] illustrates three examples that will serve as guides.

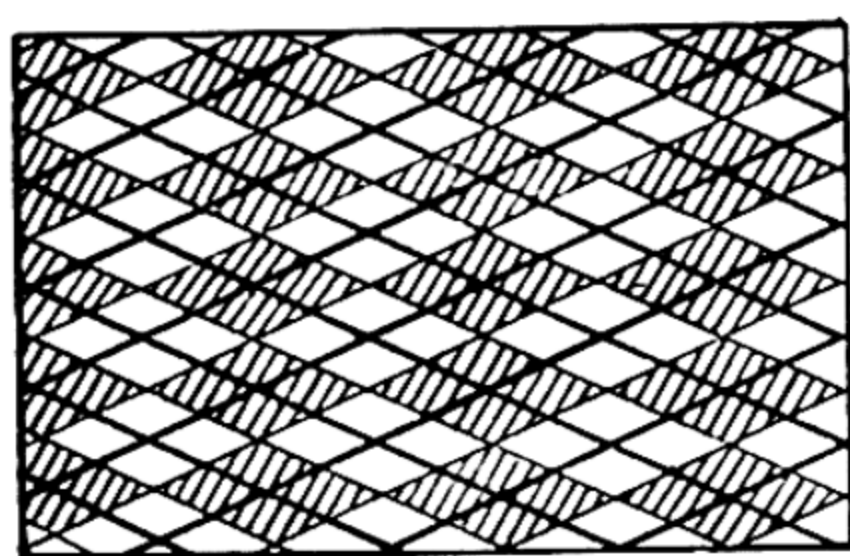
Tools. The only tools required are a fine blunt needle, with a large eye, and a pair of scissors. The needles are about 2 ins. long and are slightly finer than short-pile needles and have a straight point.

STITCHES FOR RUG MAKING

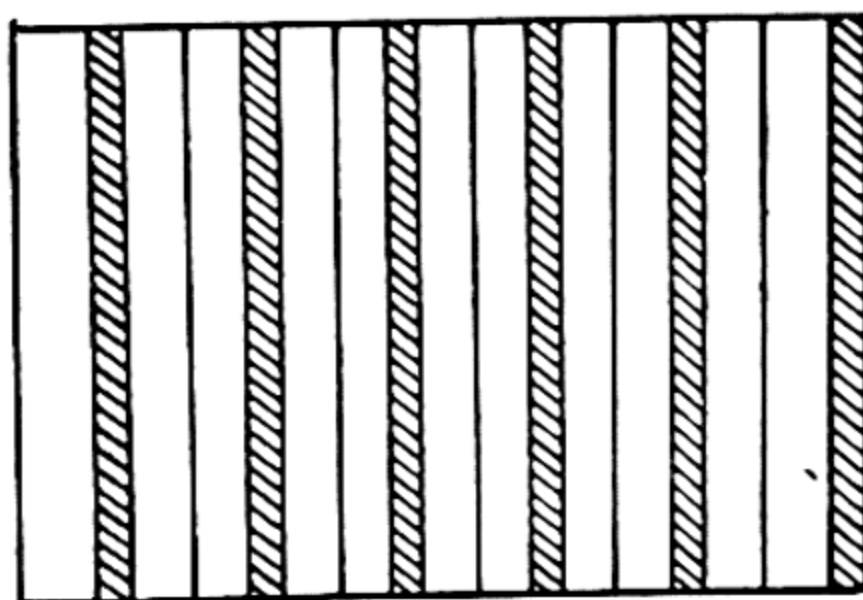
The following stitches can be used for rug making. A worked sample of all these stitches is shown facing page 512.

Half-Cross Stitch. This and its companion cross stitch are the simplest and handiest of all, though half-cross stitch in its most elementary form is seldom used for an entire rug.

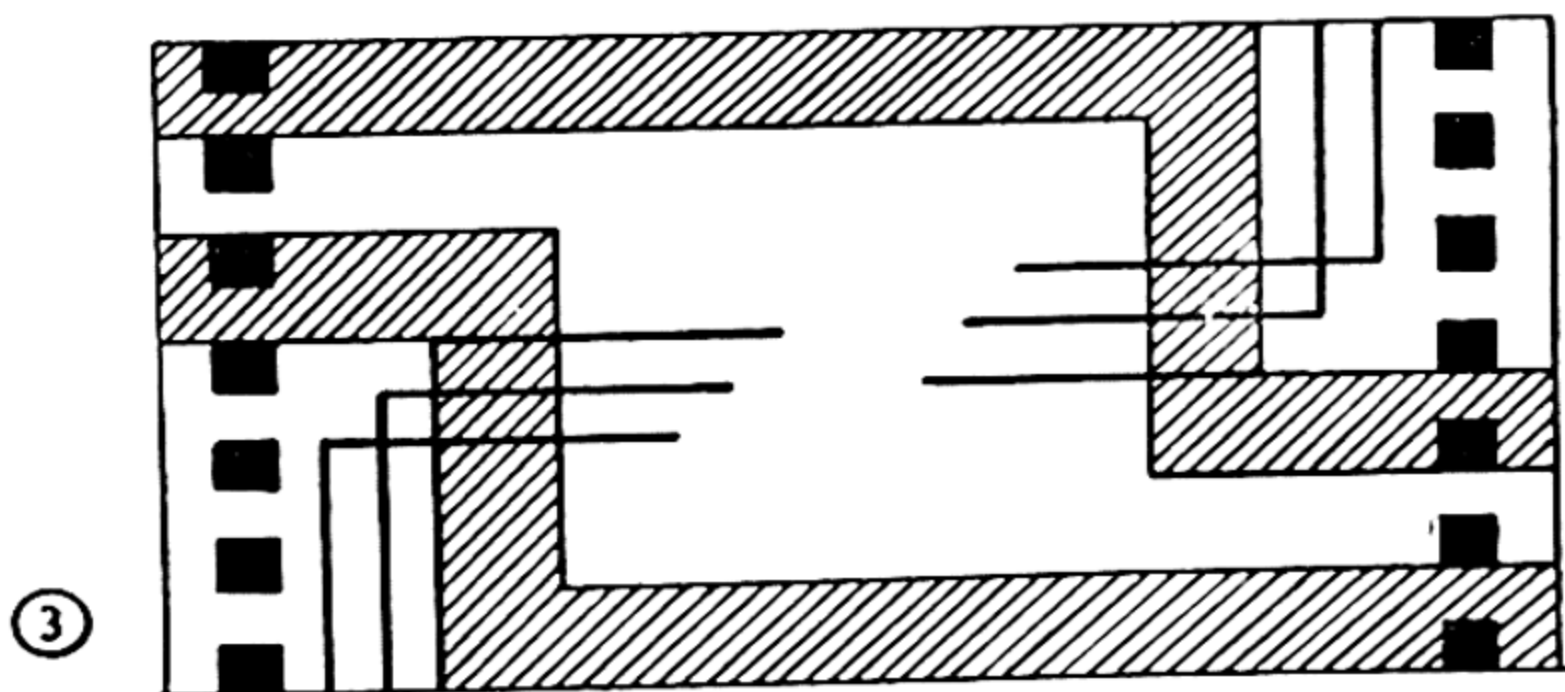
To begin half-cross stitch, bring the wool from the back to the front of the canvas with the needle, leaving an end, about $1\frac{1}{2}$ ins. long, at the back. This end is firmly held in place by working the succeeding stitches over it. This method of securing the starting end of wool should be used on all other stitches to be described. The first line of half-crosses should be worked from left to right. These consist of short diagonal



②



①



③

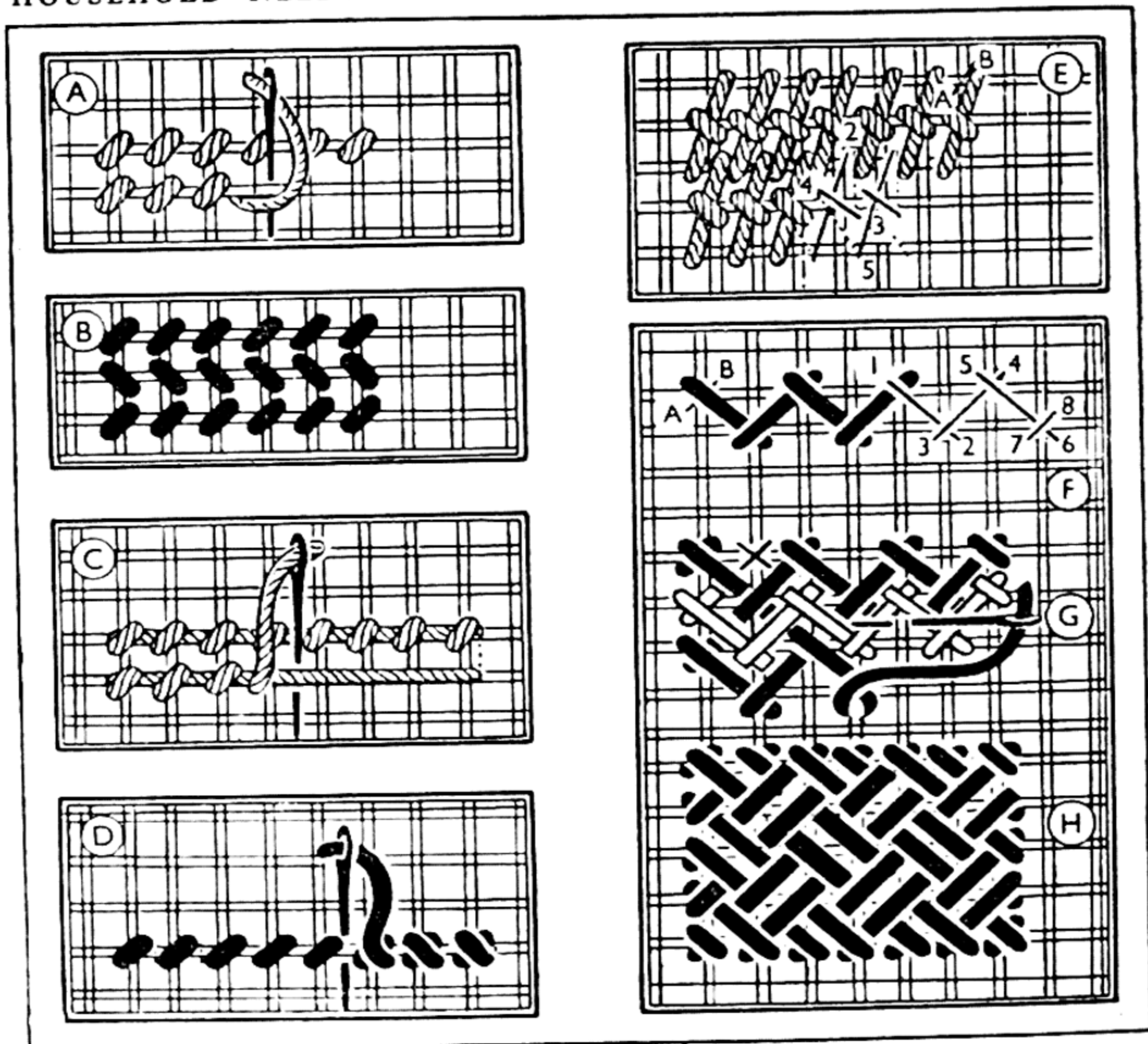
[309] *Simple repeating patterns for stitched rugs where the charm is obtained by the stitch. 1, Straight lines. 2, Diamonds. 3, Lines and squares.*

stitches passing over one vertical and one horizontal double-thread of the canvas [310]A. Between one stitch and the next the needle passes downwards under the horizontal double-thread and makes an upright stitch on the wrong side.

Where a large amount of fabric is to be covered in half-cross stitch it should be worked to and fro in rows. At the end of a row worked from left to right, bring the needle up under a horizontal double-thread. The wool should come downward from right to left over an intersection of the double-threads, and should pass up under the horizontal double-thread, on the row below. Work the return journey from right to left in this way and the half-crosses are kept slanting in the same direction.

An interesting variation of half-cross stitch is formed by slanting alternate rows in opposite directions [310]B.

A firmer fabric for rugs can be made in half-cross stitch by working over a padding thread. This is done by bringing the wool up between the horizontal double-threads of the canvas, carrying it along the



[310] *Stitches for rugs. A. Half-cross stitch. B. A variation of half-cross stitch. C. Half-cross stitch over laid thread. D. Cross stitch. E. Knotted stitch. F., G. and H. Herringbone stitch.*

horizontal line and inserting it again between the double-thread. The half-crosses are then worked over this thread back to the starting point, using the same strand of wool [310]c.

Cross Stitch. Rows of cross stitch are best worked in two journeys. The outward journey gives a row of half-crosses. The return journey is made by changing the direction of the stitches and working back to the starting point over the half-crosses already made, giving one complete row of crosses [310]d.

Knotted Stitch. This is worked in one direction only, from left to right. Begin each colour in the top left-hand corner of the space to be filled. Bring the wool to the front of the canvas on the extreme left side under the third horizontal double-thread down at [310]e1. Next pass the wool over the three horizontal double-threads above and one vertical double-thread to the right. Insert the needle at 2 and bring it out

two horizontal double-threads down at 3. It crosses the long stitch just made, by means of a short stitch slanting upwards to 4. This forms one complete figure and the wool is brought to the front of the canvas again one hole to the right of the starting point, 5, ready to begin the next stitch.

At the end of a row, fasten off the wool by passing it through the backs of the stitches with the needle. The following rows fit into the preceding ones by encroaching over one horizontal double-thread.

The rows of stitches along the top and bottom of a rug have no preceding or following ones to fit into them. Consequently, a small space is left. This is filled up with a short stitch slanting in the same direction as the long stitch and passing from A to B, as shown in [310]E.

Herringbone Stitch. Start with a small half-cross stitch slanting upwards to the right in the top left-hand corner of the space to be filled [310A to B]F. The needle is then brought up in the corner hole, and inserted again to make a stitch slanting downwards to the right over two horizontal and two vertical double-threads of the canvas, 2. The wool then passes to the left under the vertical double-thread, 3, then upwards again to the right over two horizontal and two vertical double-threads, 4, along to 5 and down to 6. The following stitches slant alternately up and down, crossing each other diagonally. A small stitch is made from 7 to 8 at the end of each row. Make each row fit into the preceding one by working one double-thread below at all points.

Two different effects can be obtained by herringbone stitch. The zigzag effect in [310]G is made by fastening off the wool on the back of the canvas at the end of each row and beginning again at the left.

The woven effect in [310]H is obtained by working to and fro. After making the small stitch from 7 to 8 bring the needle up in the hole 6 and insert again in the hole directly beneath 7. Pass the wool under the double vertical thread to the right and bring it up again in the hole directly beneath 6. This makes the half-cross stitch with which each row starts. Now insert the needle in the hole directly beneath 5 under the stitches already made and withdraw through the next hole on the right. Insert the needle again in the hole directly beneath 3, withdraw through the next hole on the right and so on.

To fill in the spaces along the top and bottom of the rows of stitches make filling-in cross-stitches, as shown in [310]G.

Where the colour is to be changed in a row of stitches, finish off the first colour with a small stitch 7 to 8 [310]F and fasten off the wool at the back. The next colour is started with another small stitch as at the beginning. The last stitch of the old colour and the first stitch of the new colour should cover the same threads of canvas that one ordinary stitch would have covered if the original colour had been continued.

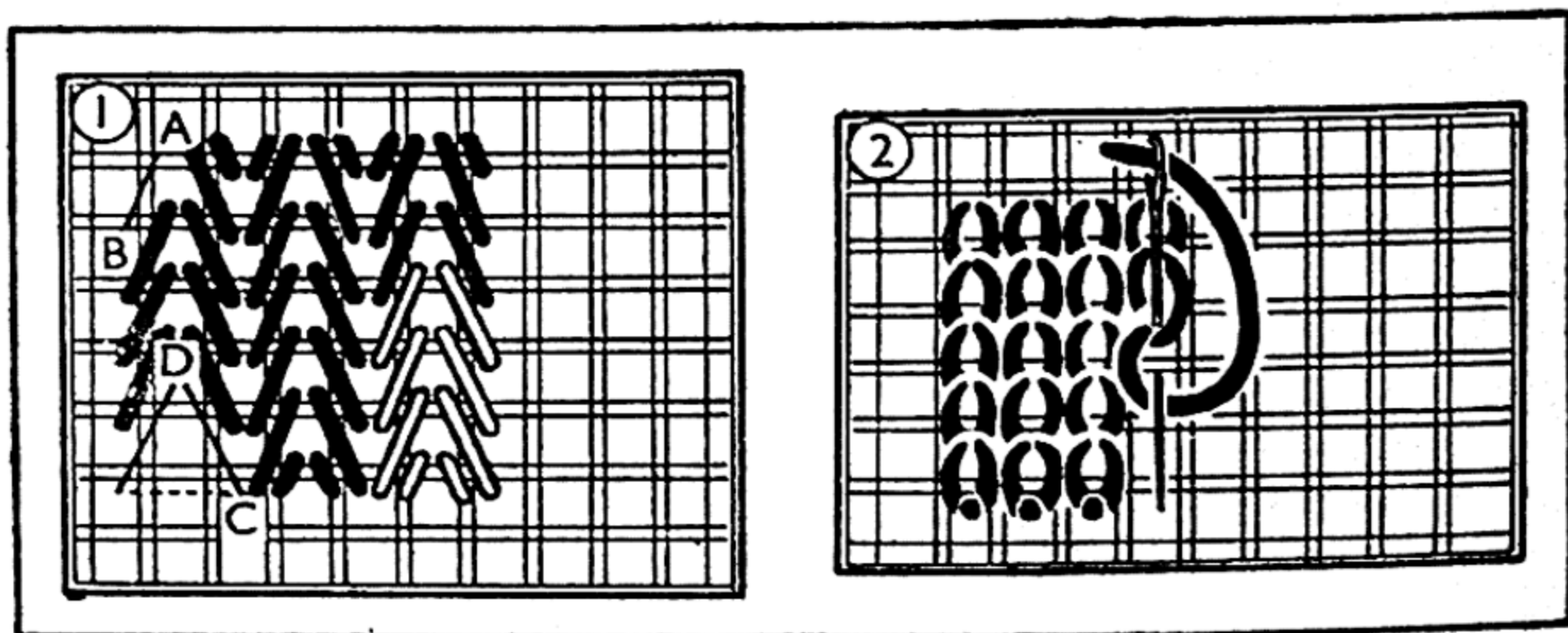
Knitting Stitch. This provides a thick firm fabric made up of flat stitches slanting alternately right and left. To start with a row slanting downwards to the left, bring the wool to the front of the canvas in the top left-hand corner of the space to be filled at A in [311]1. Insert needle again at B, making a stitch slanting downwards over two horizontal and one vertical double-thread of the canvas. Bring the wool up again in the hole directly below A and insert in the hole directly below B. Continue in this way to the end of the space to be filled with that colour. The next row of stitches is worked up from the bottom and the stitches slant in the opposite direction to those of the first row. Carry the wool across two vertical double-threads, bringing it to the front at C. Insert again at D and continue upwards to the top of the row. The third row will be worked downwards again and will slant to the left, as the first row.

Where it is necessary to start with another colour in a row of stitches, the first stitch of the new colour should be made directly beneath the last stitch of the original colour. Every stitch in a row running from end to end of the rug, whatever colour it may be, should slant in the same direction. In most rugs made in knitting stitch it will be found advisable to have the stitches running parallel with the selvedges.

Fill in small spaces left between the rows across the top and the bottom by small filling-in stitches, as shown in [311]1.

This stitch is used to work the striped rug facing page 512.

Chain Stitch. This is composed of rows of loops, each loop being



[311] *Knitting stitch, 1, and chain stitch, 2. Both make thick, firm rug fabrics.*

fixed in position by the one following [311]2. The rows are worked downwards and must each be completed from one end of the rug to the other. To obtain a flat, smooth surface all the rows should start at the same end, but a ribbed surface can be produced by working the rows from alternate ends.

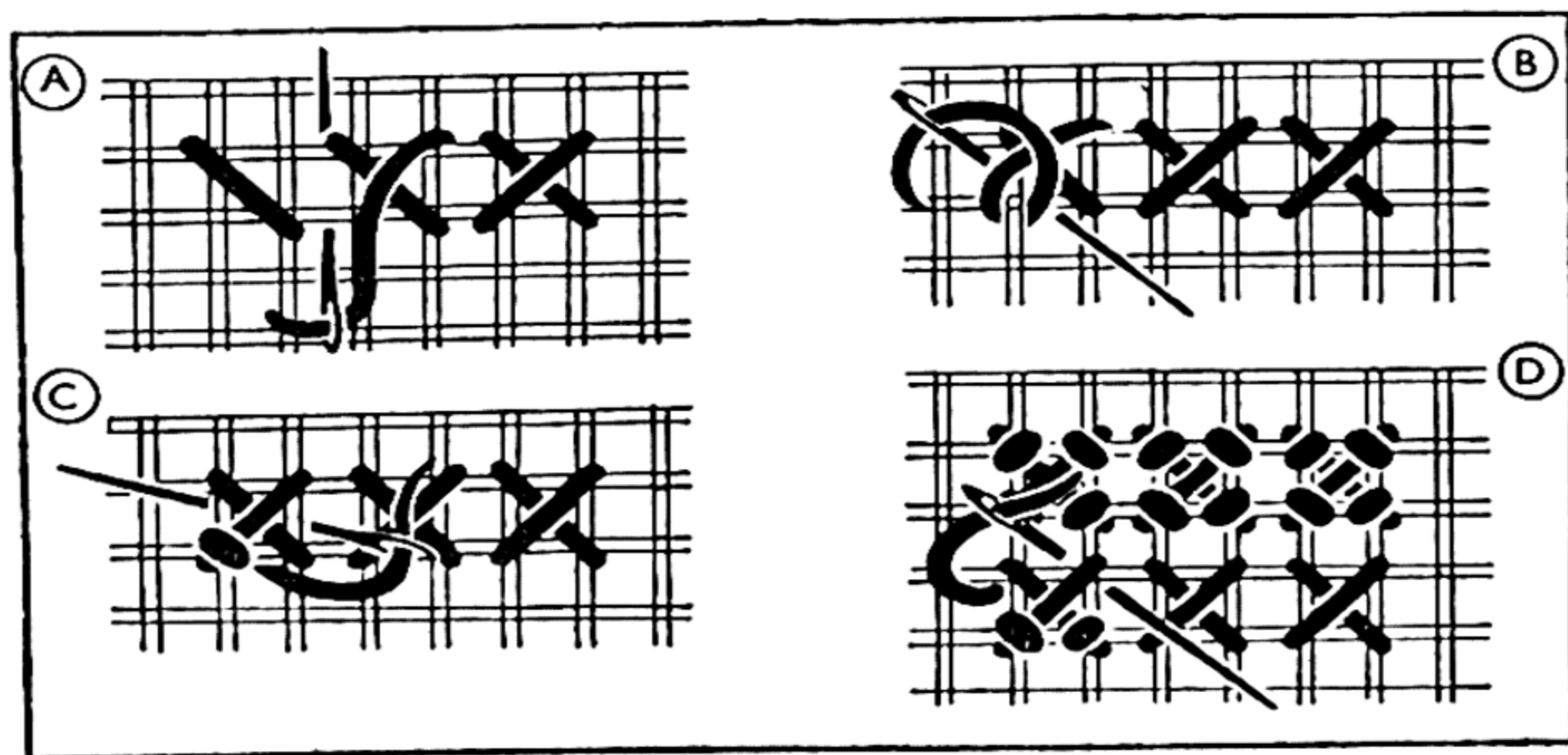
Begin by bringing the wool to the front of the canvas at the top

left-hand corner. Leave an end, about $1\frac{1}{2}$ ins. long, at the back, working the succeeding stitches over it. Insert the needle again in the same hole, making a loop. Pass the needle under the horizontal double-thread immediately below and up through the loop. Now draw the loop fairly firm and return the needle through the hole from which it emerged. So the chain continues to the end of the row.

At the end of a row, or to change colours, it is necessary to take the working thread over the loop to the back and fasten it off. To start with a new colour, bring the wool up through the last loop and continue as before. The loops must not be pulled too tightly as any drag on the canvas will cause the work to pucker. Work the rows of chains parallel with the selvages of the canvas.

Rice Stitch. Make half-crosses over two horizontal and two vertical double-threads of the canvas; these are worked in a row from left to right [312]A. Complete the full crosses on the return journey, as B. Now bind each of the four arms of the larger crosses with a further half-cross stitch, spanning only one vertical and one horizontal double-thread, c. The binding is worked in the following order: bottom left arm of large cross; bottom right; top left, D, top right.

Each stroke of the stitch should be made in two movements: 1, from back to front, and 2, through to the back again. The diagrams show making a stitch in one movement to indicate the two points between which it passes. The stitches should be worked quite firmly and not tightly, with an even tension. The beauty of a finished rug depends on the perfectly uniform nature of the stitches.



[312] *Rice stitch.* Large cross stitches are worked first, A. and B. The corners are then bound by half-crosses, C. and D.

RENOVATIONS

MANY household articles wear out and need replacing from time to time. This may be done quite often at home, with a little skill and patience, and a minimum amount of equipment and common sense; in fact, much enjoyment may be had by remaking attractive articles from those already worn in part, or those where the fabric needs replacement.

Renovations may be divided into two classes:—

(a) Those in which the worn articles may be cut down and made into smaller but similar ones, such as sheets, blankets and curtains.

(b) The remaking, in new materials, of goods in which the fabric has completely deteriorated, such as recovering lampshades.

For many of the ideas given in this chapter, the working instructions will be found in other sections of the book, and, in order to avoid repetition, where the method is obvious, it has been omitted.

RENOVATIONS WITH OLD FABRICS

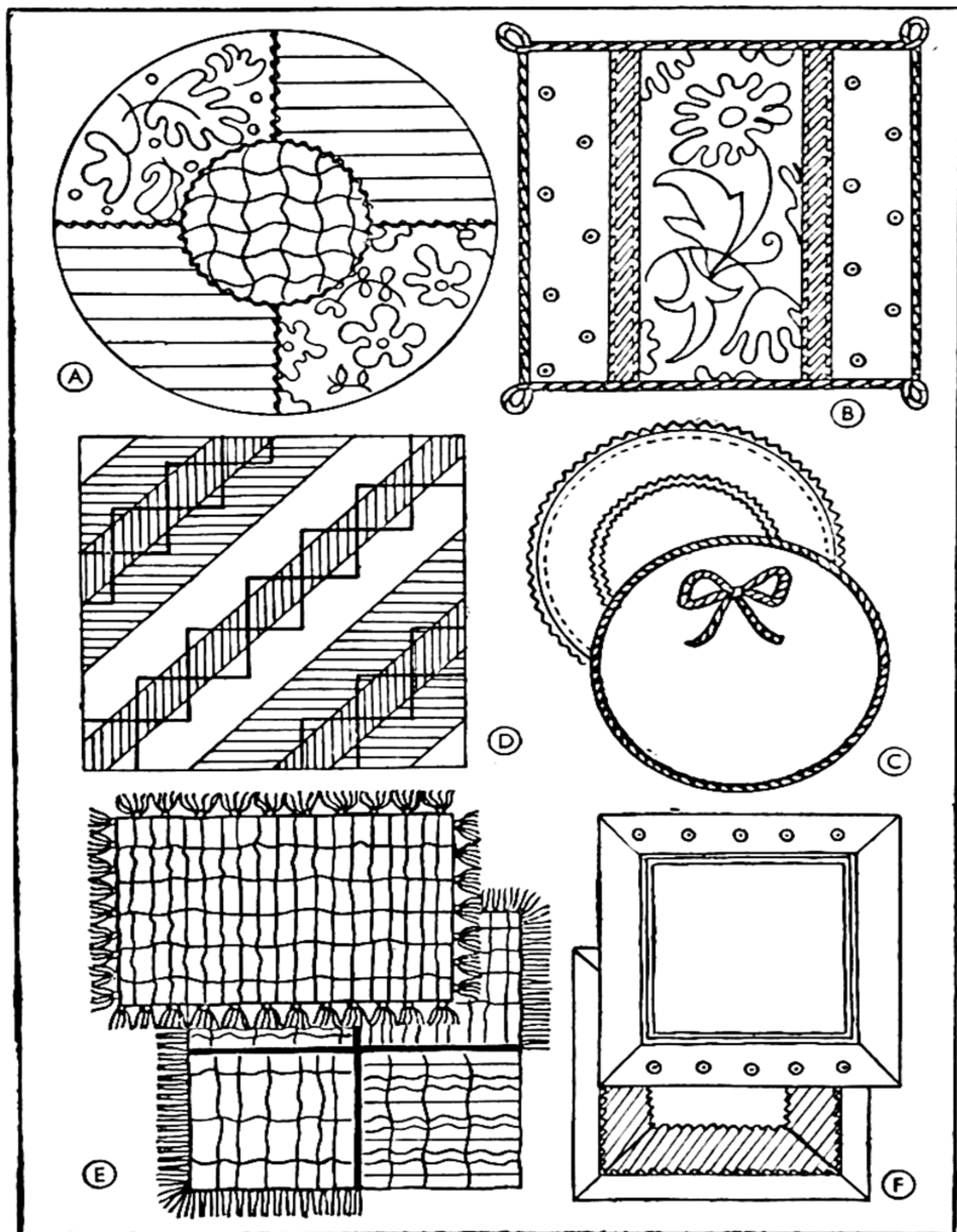
Curtains, sheets, blankets and tablecloths all wear in places, but the strong material left may be utilized for various smaller articles.

USING CURTAINS

In the case of curtains, part of the material may fade, although the texture still remains strong. These curtains may be dyed in one piece and used again, or they may be cut up and converted into cushion covers, dyed in different colours.

Cushion Covers. Where the fabric is a plain weave, without a printed pattern, bands of braid may be applied for decoration or to hide joins. These may be machine sewn or applied with embroidery stitches.

The drawings in [313] give ideas for attractive cushion covers. A shows a design for a circular cushion cover made from the better parts of old curtains; rick-rack braid has been used to cover the seams. In B plain and patterned fabrics have been used together with wide braid over the seams. Buttons are sewn on the plain panels for added trimming. The cushion cover in D is made of two colours of material and wide braid; zigzag machine stitching secures the fabric.



[313] These illustrations give ideas for attractive cushion covers, A., B. and D. Table mats, C. and F., and tray cloths E., are made from old curtains. Rick-rack braid, wide braid and buttons are sewn on for added trimming.

Table Mats and Tray Cloths. Table mats or tray cloths with edges bound in bias binding can easily be made where the material is finely woven. They can be round or square, and are attractive embroidered in buttonhole stitch with scalloped edges, or with applied bias edges, sewn on with decorative insertion stitches. [313]c, two table mats made from old sheeting and trimmed with coloured bias binding or rick-rack braid. The sheeting may be dyed first to a suitable colour. The dinner mats are made from hand-woven curtain fabrics, all one colour, or different fabrics arranged to form a check, E. The edges are hemstitched and frayed to make a fringe, or they can be plain at right-hand corner. The square mats, F, can be linen with hems turned on to the right side and finished with braid and stitchery, or buttons.

Divan Covers. Coverlets for single divan beds could be made from the good parts of a set of curtains. The small pieces are joined together in a decorative way, similar to the old patchwork quilts. If the pieces are carefully arranged and sewn together with braid on both sides of the joins, they will be neat and reversible.

When sufficient curtains are available, larger covers may be made in the same way for double beds.

USING BLANKETS

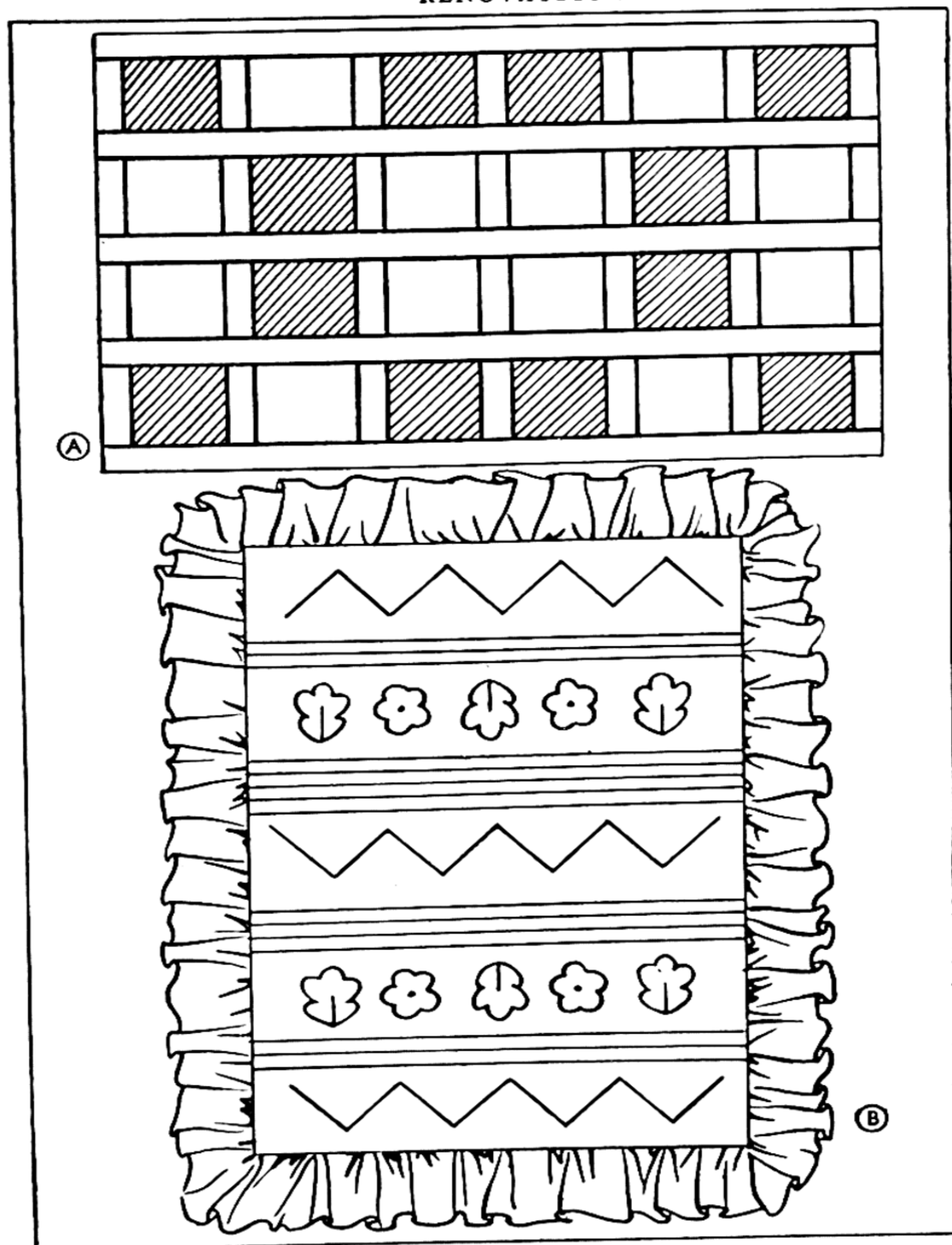
Quilts. A thick quilt can be made by using an old blanket for padding and covering it with curtain material, stitching the two together with a machined pattern [314]B. If the blanket is very thin all over, it should be used double, but where there are worn patches, they should be cut out and the good parts sewn together to form a smaller blanket.

Lay the edges of the pieces of blanket one over the other and oversew or herringbone together to give a flat seam.

When the blanket is used double, tack the two pieces together firmly, spread it out on the floor or a large table and lay the covering material over it. Where there is to be a lining, lay it smoothly on the floor, right side downwards, with the blanket on top, and the covering, right side uppermost, on top of that.

The three layers should be tacked very firmly together, with small stitches, beginning at the centre and working towards the outer edges. This prevents any wrinkling of the material as it can be smoothed away evenly from the tacked part.

If the design for the machining is simply planned in squares or straight lines, it should be measured and marked with tailor's chalk as the tacking progresses, the stitching following the tacked lines. When the design is more ambitious, it must be transferred to the outer covering before tacking is begun.



[314] A. A simple repeating design using old pieces of blanket in different colours and braid over the joins. B. A quilt that is made from an old blanket, covered with an old curtain and quilted.

For this kind of coverlet, a simple geometric repeating pattern is much better than a complicated one, and does not take too long to do.

Leave an area about 2 ins. deep all round the edge, free of tacking, so that a cord, frill or decorative braid may be inserted if wished. The lining may then be slip-stitched down to the top cover.

Another method is to trim all the edges to an exact width, tack them together and bind the whole with a crossway strip of similar or contrasting colour to the material. Binding and machine decoration might both be of a contrasting colour, such as a blue cover with yellow or white binding and stitching; or a striped cover in which one of the colours is picked out for the decoration and binding.

Small squares of blanket in different colours can be joined together to make a quilt. Braid may be sewn over the joins to neaten [314]A.

For additional decoration, eyelet holes may be worked at intervals, or small linen buttons sewn on to give texture, as in [315]A. In fact, there are many possibilities for making quilts, cushion covers, cot covers and tea cosies, all in the method that has been described. [315] shows ideas which could be adapted for these articles.

Other ideas for using up old blankets are easily conceived; the more obvious ones of kettle holders, floor cloths and oven cloths being very simple to make.

Tea Cosies. The semicircular tea cosy in [315]B is made of layers of blanket the edges of which have been pinked, or they may be bound with a contrasting colour. A row of tacking stitches and gay buttons complete the decoration.

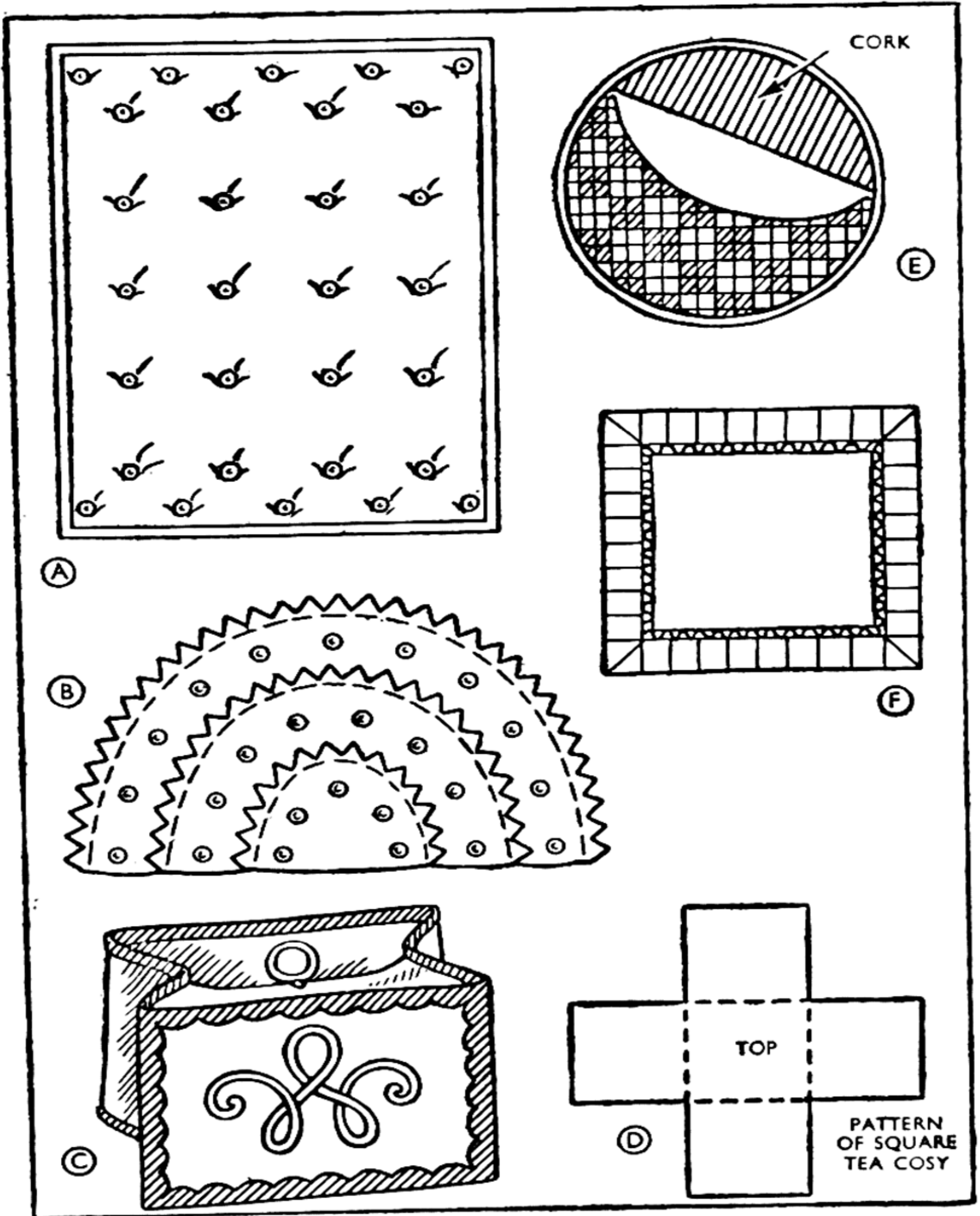
The square cosy, C, is cut as D, the edges are faced or bound with a contrast. A scroll decoration trims the side and a curtain ring is sewn to the top as a handle.

The dotted square on the pattern D indicates the top of the cosy, the sides of the small squares are joined.

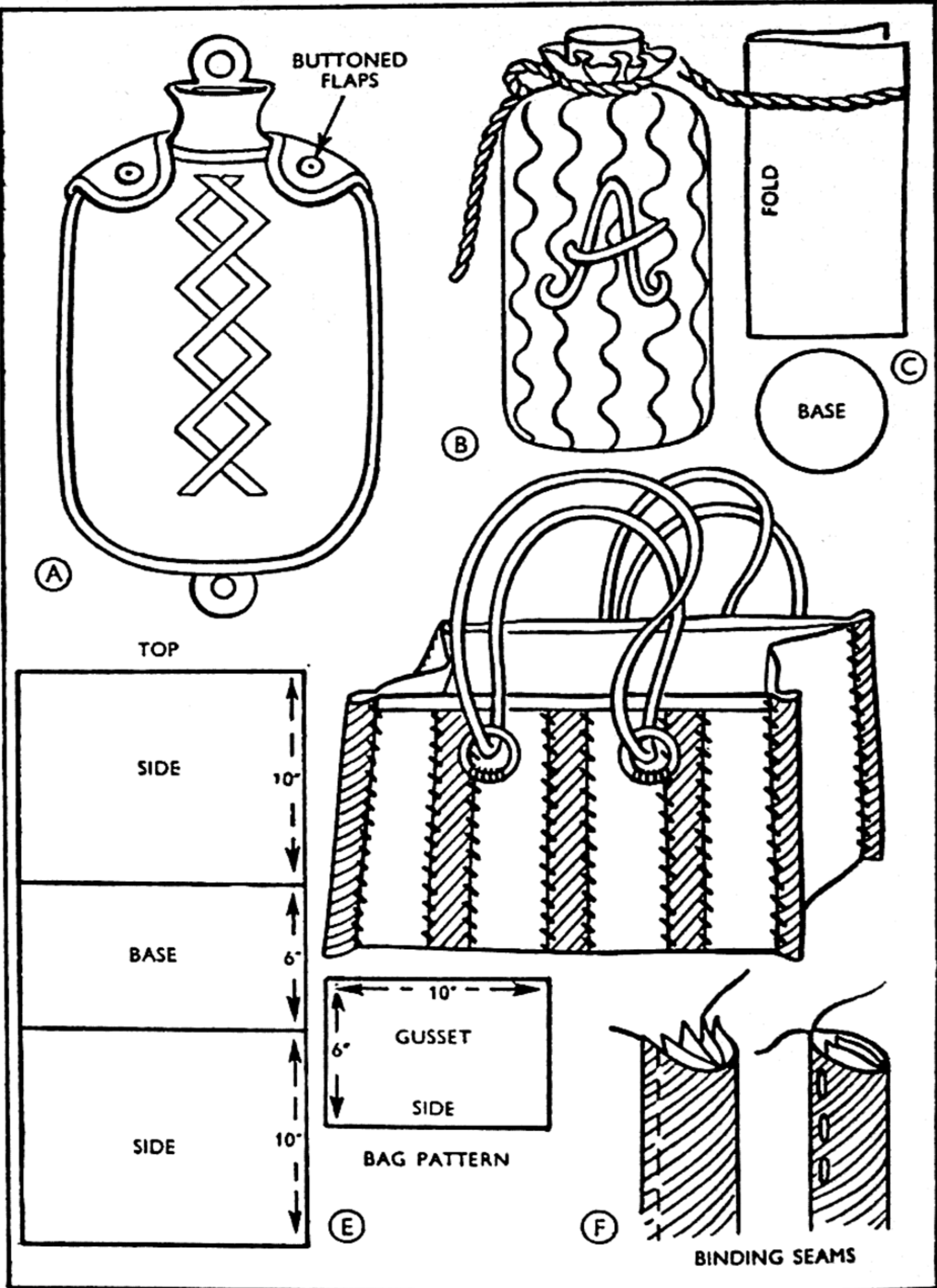
Hot-plate Mats. Several layers of blanket sewn together with stitchery, or a cover with a cork inset, are easily made. For the first idea, cut three circles of blanket about 6 to 9 ins. in diameter, pink the edges, and stab stitch the three layers together, about 1 to 1½ ins. from the edge, with coloured embroidery thread.

These mats may be of any shape, with the edges bound or blanket stitched together, or with fringe sewn to the ends. They can be matched up to go with any particular furnishing scheme.

Using a cork inset, only two layers of material are needed. These are sewn together to form a bag and the cork mat is slipped inside, E, the remaining opening being sewn up afterwards. A different and thinner material may be supplemented for the blanket on the upper surface of the mat, if wished, in a contrasting colour.



[315] Linen buttons and bound edges keep the layers of material secure in the quilt, *A*. The tea cosy, *B*, has the layers of blanket pinked, with buttons for decoration. *C*. A square cosy trimmed with braid. *E*. and *F*. Hot-plate mats made of blanket and cork.



[816] The good parts of old blankets may be successfully converted into attractive hot-water-bottle covers, A., B. and C. When reinforced, old blankets make good, strong shopping bags. The roomy bag, E., is trimmed with braid which also binds the edges, as F.

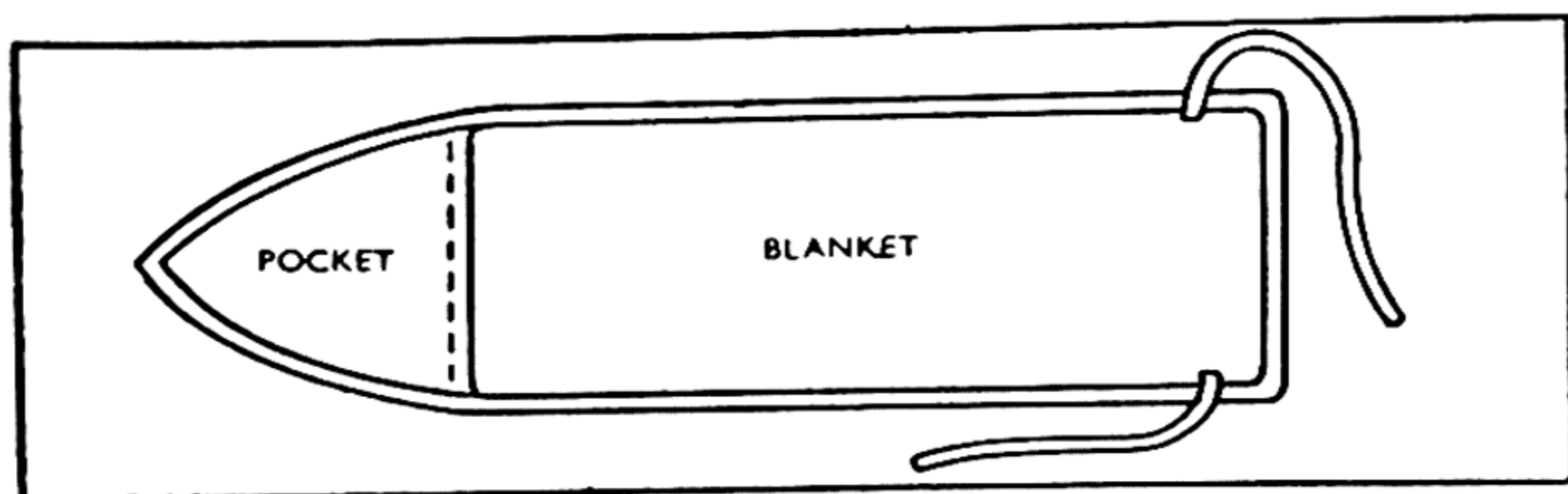
Small Cot Blankets. These can be made with bound or blanket-stitched edges and are easily cut from larger ones, and they can be dyed to make them a more attractive colour.

Hot-water-bottle Covers. Dull-coloured blankets may be made into quite attractive hot-water-bottle covers if they have coloured edges bound with bias tape and are tied with bright cord. They may, if wished, be quilted in a pattern, particularly if several thicknesses are put together.

The cover for the rubber bottle [316]A is trimmed with bias binding and it fastens with buttons each side of the neck. The round bottle cover, B, is quilted and ties with a gay-coloured cord round the neck. Take the patterns from the bottles, making the cover slightly larger.

Shopping Bags. Washable plastic linings, and bands of braid are used to give added strength to beach bags and similar articles, which may all be made from the good parts of old blankets.

The shopping bag in [316]E is made from straight pieces of material cut 12 ins. wide by 26 ins. The trimming is wide braid, used for binding the edges. A single seam is made on the wrong side first. The bag is folded back along the stitching on the right side and the binding is sewn over the edge, taking in the turnings, as F. This makes a very strong join. The handles are sewn to curtain rings each side of the bag.



[317] *A piece of old blanket is used to make this ironing board cover.*

Ironing Board Cover. An old white blanket makes a good padding for an ironing board if it is made to fit. Measure the board from the iron stand to the tip, and lay the blanket on the stand, cutting the shape to fit exactly. Face the tip with a piece of old sheeting or calico, to a depth of about 9 ins., to form a pocket which is slipped over the board [317]. This prevents the cover from slipping. Bind round the whole of the cover, including the faced piece, and sew two tapes at the other end to tie underneath the board.

USING SHEETS

Whether they are made of linen or cotton, it is simple to cut sheets down into smaller ones. Two sheets which have worn may be made into one good sheet and pillowcases; tea cloths, tray cloths and dinner mats may all be cut from sheets. It is even possible to make some articles of clothing.

Before using the material again, make sure that the thin parts have been cut away. Any threadbare patches, or those which are not strong enough to stand renovation, will be seen easily when it is held up to the light.

Sheets may be dyed a variety of colours and may be used for almost anything that is made from ordinary firm weave cotton material.

RUGS AND CARPETS

These often wear out in certain places, leaving the rest of the pile in perfectly good condition. These worn parts may be repaired by hand, or the carpet can be cut into smaller pieces of good pile and rejoined to make a large rug. Several pieces of plain and patterned carpet carefully joined together and distributed in harmonizing colours will make a very interesting and wearable new one.

To join the edges of carpet together is a simple process, but different methods are required for pile carpets and those similar to haircord.

Pile Carpets. The selvages are easily joined, and the two right sides are placed face to face. The edges are oversewn with an upholstery needle and carpet thread [318]A.

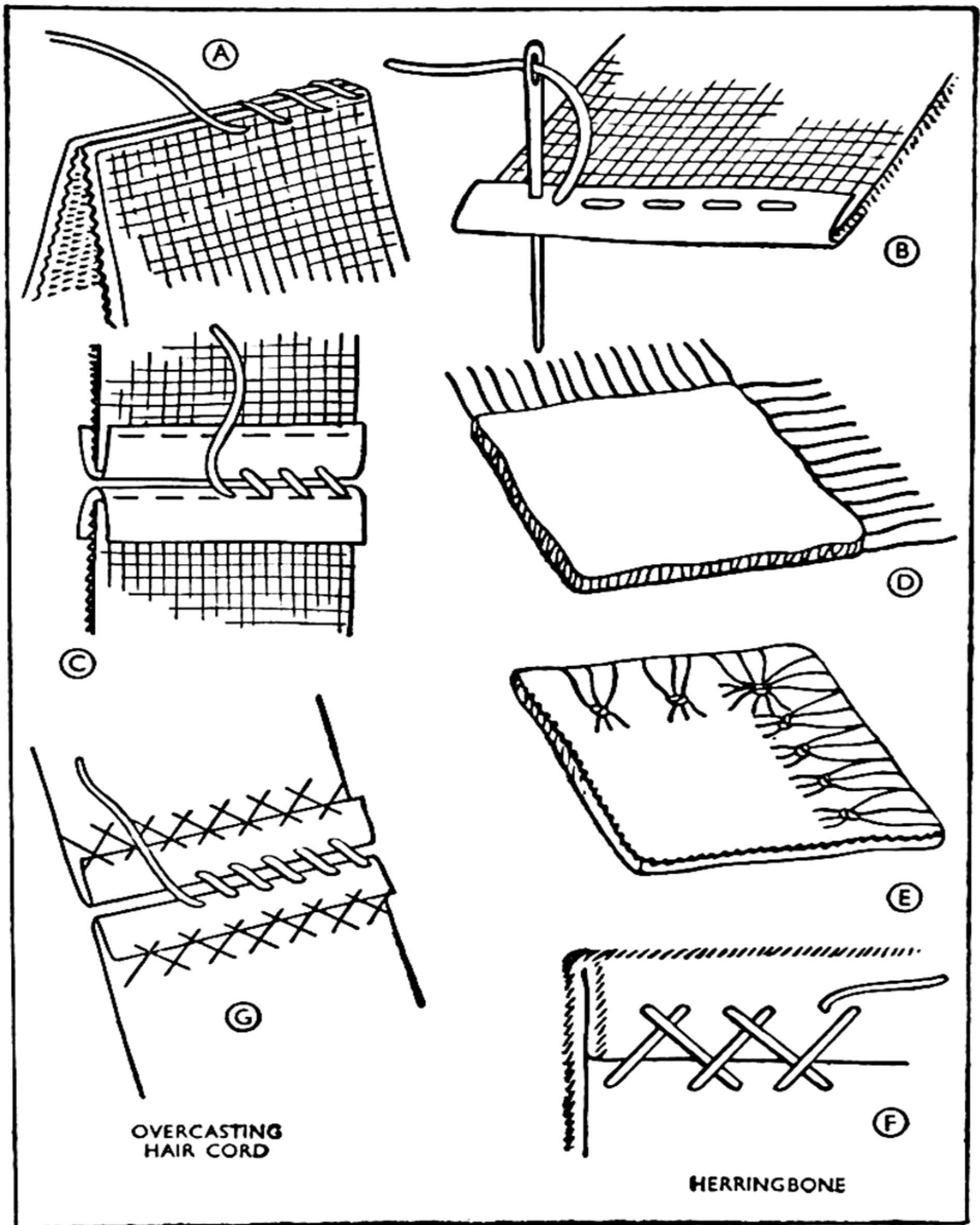
Raw Edges. It may happen that the good pieces of carpet that are cut away are raw edged all round, these must be strengthened and neaten before being joined.

The edges may be bound with carpet braid first of all [318]B, and then oversewn together, C, in the same way as selvages.

Another method is to blanket stitch the edges all round to prevent fraying and then oversew on the wrong side.

A stronger method for a thick pile carpet is to unravel the wool about 1 to 1½ ins. all round, D, turn back the remaining threads and sew them securely to the back of the carpet, E, the edges are then oversewn in the usual way.

Haircord and Flat Carpets. These require a different method of joining; the raw edges should be turned back about ¾ to 1 in. and then herringboned on to the back of the carpet [318]F. The turned-over edges should be oversewn or slipstitched together with carpet thread, G.



[318] Join small pieces of carpet together with oversewing, A. The raw edges must be bound before sewing together, B., or turned under and sewn with herringbone stitch, F. and G. A thick pile carpet can be frayed out, then turned under and sewn, D. and E.

Any carpets, once the worn parts have been cut away, may be renovated into smaller rugs, with the edges neatened by binding or herringbone. Thick felts may be treated in a similar manner.

Frayed Edges. Frequently the only part of a carpet that is really worn is the edge. If this is turned in and resewn, the carpet will look as good as new.

To do this, unpick the worn pieces of wool, making an even edge, then turn under the ends about 1 in. and herringbone the edge to the back of the carpet or fray out the edges as for a pile carpet.

Hem carpet braid down with carpet thread, first to the turned-in piece and then the inner edge to the carpet [319]A. All corners should be mitred and as flat as possible.

Coconut matting should have the ends bound with carpet braid, folded in half, then stab-stitched through, each movement being taken separately by the needle.

Two suggestions for making useful mats from small pieces of different carpet are shown in [319]B and C.

Rugs. Small parts of rugs are often burned by cinders from the fire. These can be invisibly mended by darning with scraps of wool in matching colours, or by looping cut strands through from the back in the usual rug-weaving method.

USING OLD TOWELS

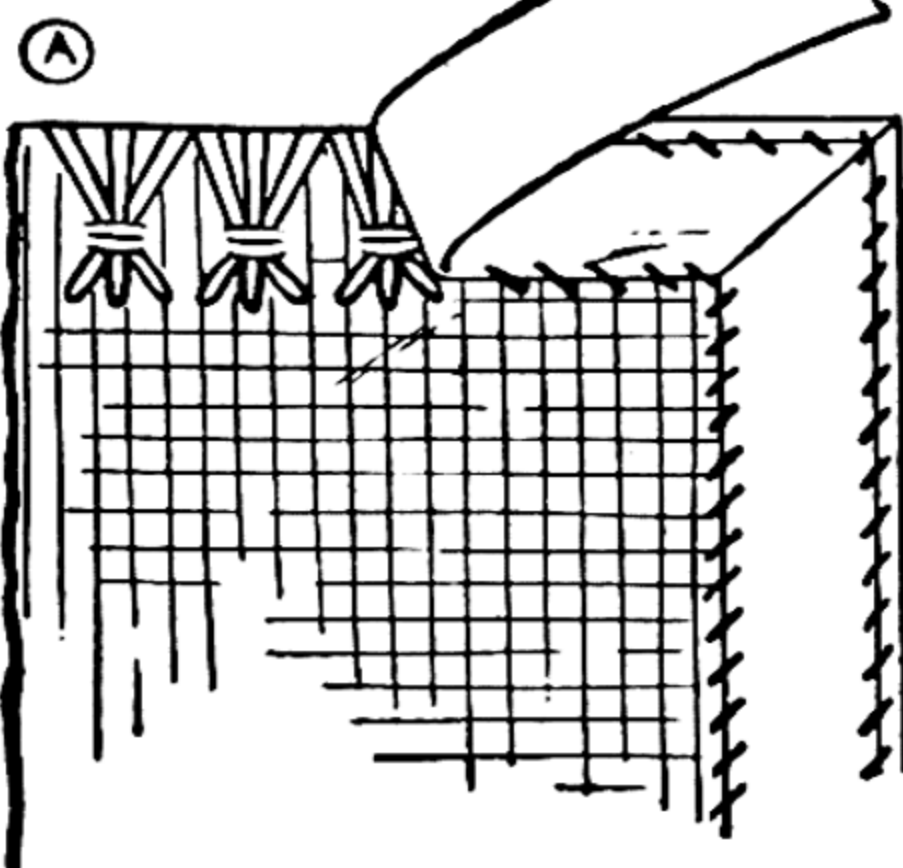
In time these become very ragged, but any good parts may be made into face towels or face flannels, either of the glove type or small bound squares. A suggestion for a washing glove is shown in [319]D. Bands of bias binding make the trimming and the edge is bound, or it may be finished with blanket stitch in a contrasting shade.

RENOVATIONS WITH NEW MATERIAL

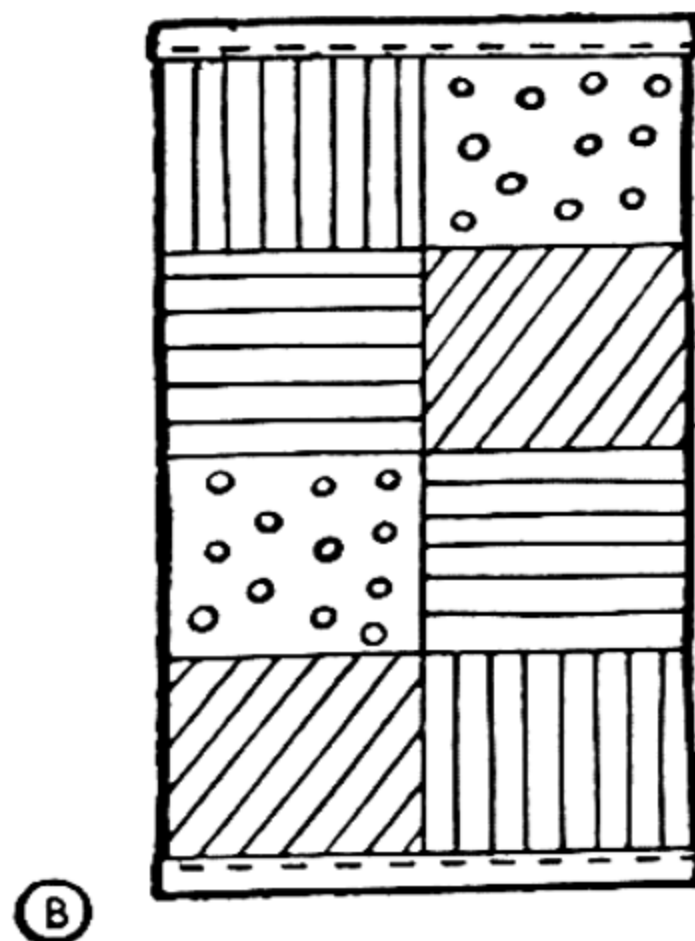
This consists of removing the old material and re-covering with new fabric. Lampshades with coverings of delicate materials split and get very dirty, but it is quite easy to re-cover them. Eiderdown covers often wear into shreds and yet the main featherproof covering remains good.

RE-COVERING LAMPSHADES

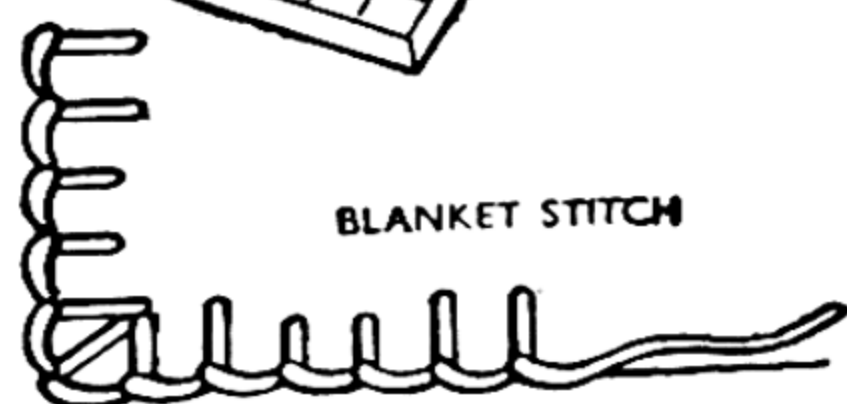
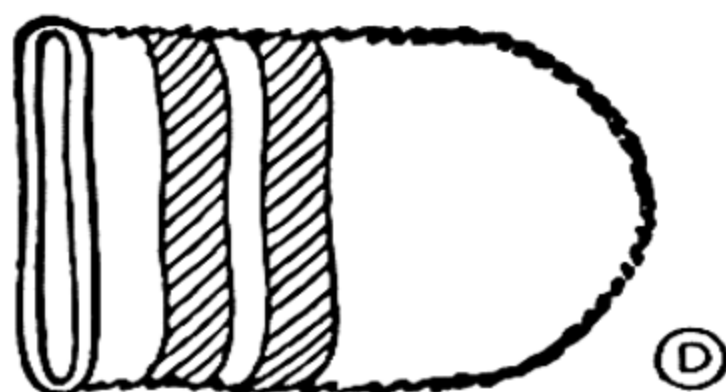
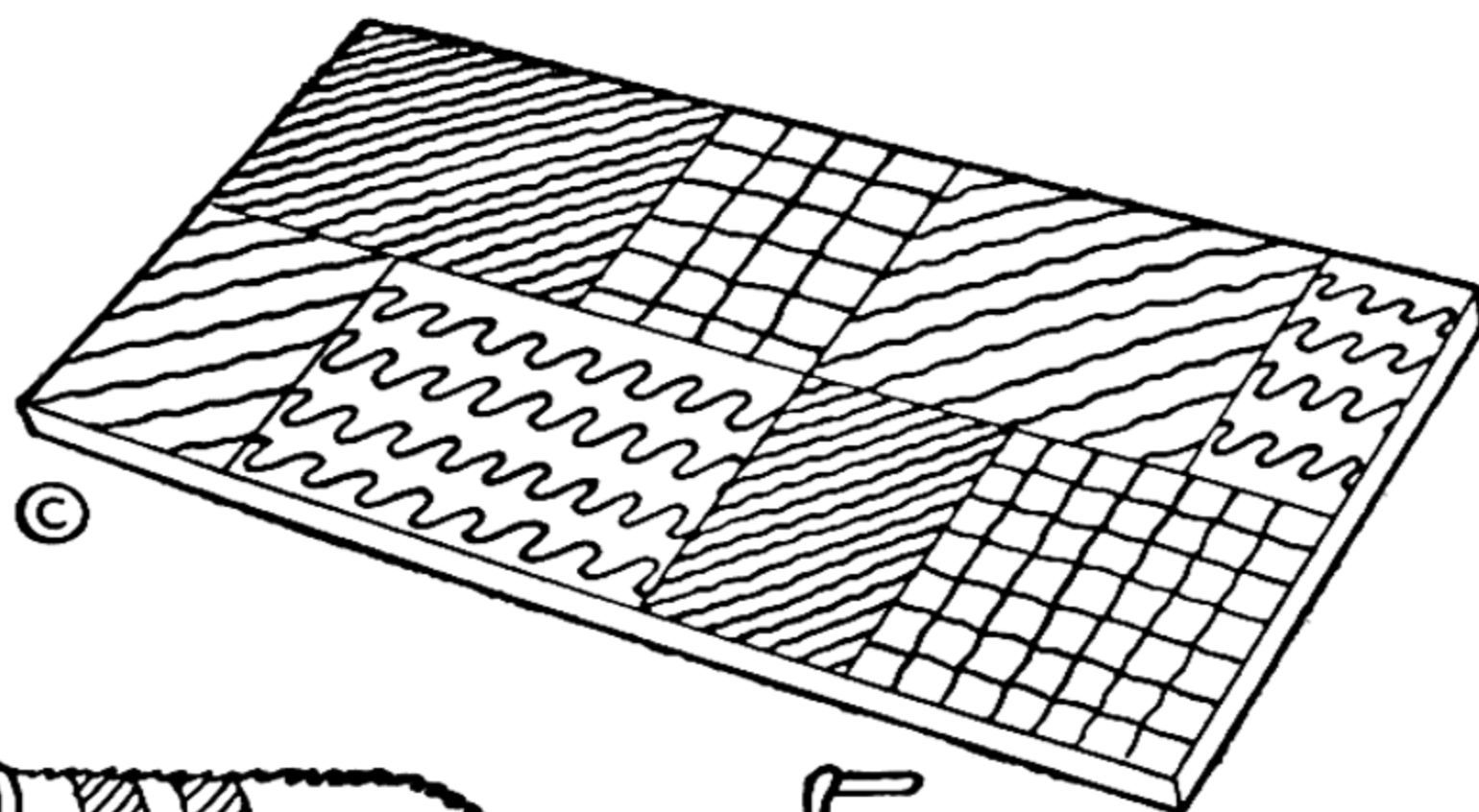
Decide first of all on the material for re-covering; net, fine silk, organdie, nylon and plastic materials are all suitable for delicate lampshades, but whatever the material it must be in keeping with the scheme of the room for which it is intended.



FACING WITH
BRAID

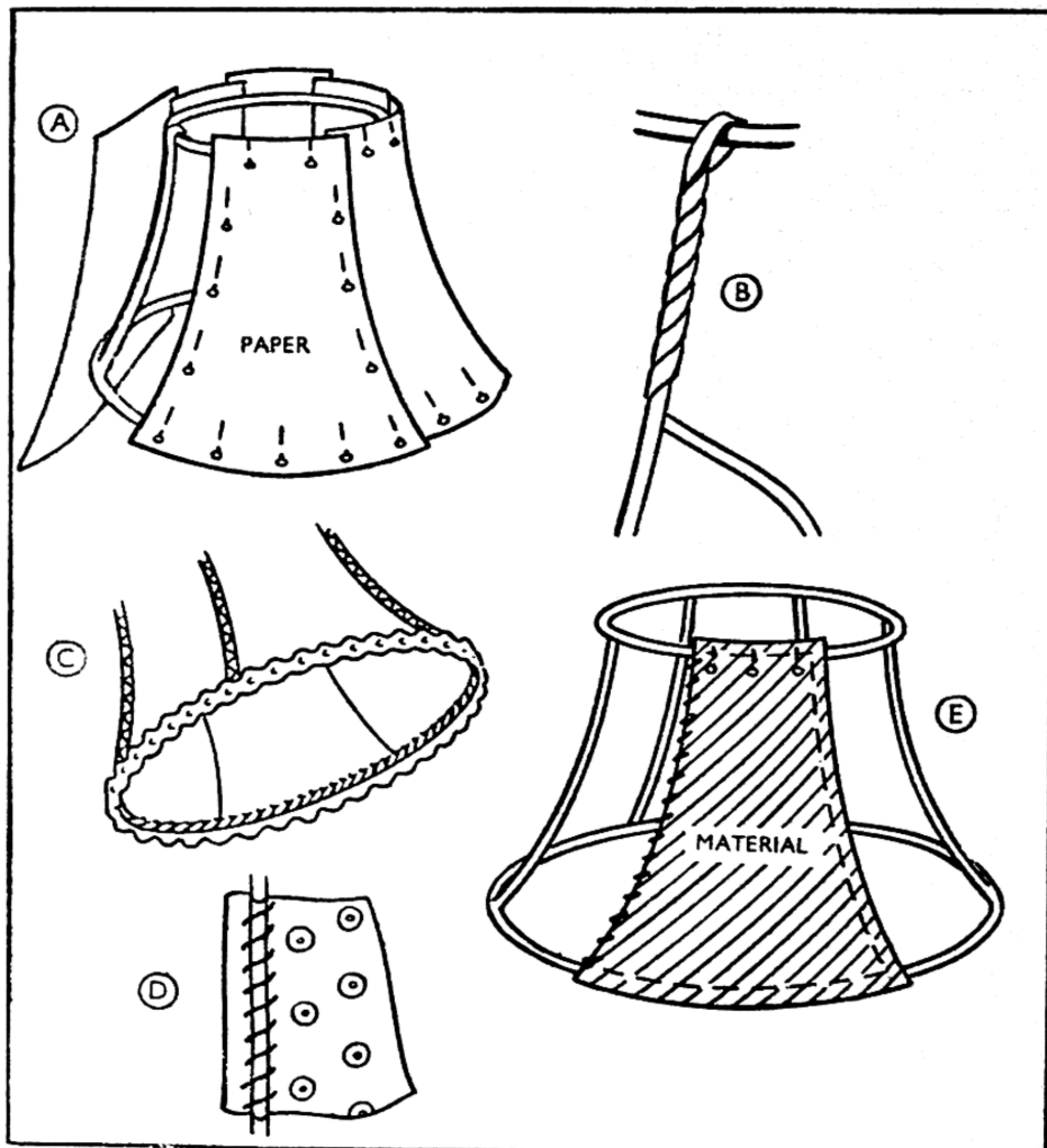


RUGS MADE WITH SMALL
PIECES



BLANKET STITCH

[819] A. The frayed edges of carpets, turned under and covered with braid. Attractive rugs can be made from the good parts of old carpets, B. and C. D. A glove flannel made from towelling.



[320] *A. A paper pattern is taken from the frame and the wires are bound, B. Each piece of material is sewn separately, E., to the wire, D., and trimmed, C.*

The Pattern. If the old covering is not too torn, it can be carefully removed from the frame and used as a pattern for the new one. If this is impossible, pin a piece of paper tightly round the frame and cut away the surplus, until a good fit is obtained [320]A. Allow turnings of at least $\frac{3}{4}$ in. all round, if the frame is shaped, on each section.

If the framework consists of two rings only, with no supporting wire, and has been covered with parchment or paper, it is not a suitable shade to re-cover with material, unless side supports are inserted or unless a stiff material such as buckram is used.

When the pattern for recutting the new materials is ready, the lampshade frame must be inspected. Clean it up with emery paper if it is of uncovered wire that has rusted; or if it is a covered frame that has become very dirty, it is best to remove the old binding altogether.

Covering Frames. All lampshade frames which have fabric covers should be bound with narrow bias binding, material cut on the cross, or with very narrow tape, about $\frac{1}{4}$ in. wide. The colour should match the fabric covering as closely as possible. Wind the binding round the wire, pulling it very tightly, and sew it with small stitches at intervals to keep it in place [320]B.

Cutting Material. The material for covering is cut on the cross and stretched tightly over the frame, the edges being turned in and sewn to the wire with very small stitches, D. Cut the surplus material away afterwards. When the lampshade is sectional, each section must be sewn to the frame separately, stretching the material very taut, E. If the measurements of the frame are small, several sections may be cut and sewn on together.

A non-transparent material does not require a lining. Where a very thin material is used the lining must be sewn to the lampshade before the covering is carefully slip-stitched on, for once the outside has been covered it will be impossible to sew the inside of the frame.

The shade may be decorated with braid [320]C, galon, fringe or cord, or even embroidered. Embroidery must be worked before making up the shade, and all sewing must be as invisible as possible, particularly when using delicate materials like net or georgette.

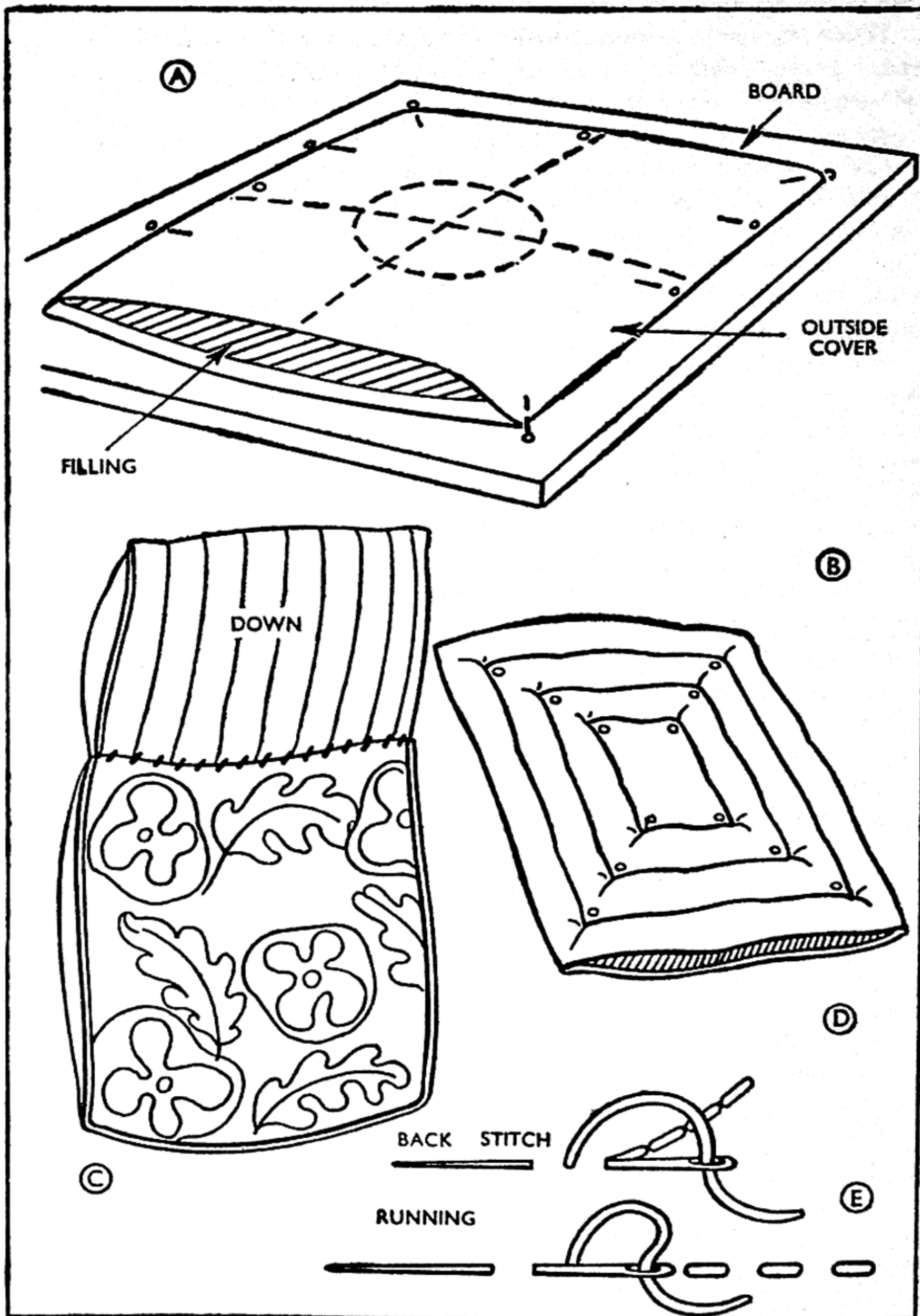
REPAIRING EIDERDOWNS

Eiderdowns are expensive items which can be easily repaired when they are worn. This can be done at home, and the result is well worth the trouble and time spent on re-stuffing or re-covering.

The renovation may consist of remaking the outer cover entirely, and removing the old one, or in remaking a slip-on bag to be stitched over the old cover.

Adding down or redistribution of the padding may also be necessary, as it tends to slip away from the middle to the outside edges, leaving a thin centre piece and heavy sides.

To Make the Eiderdown Cover. Measure the sides, allowing two or three extra inches for bulkiness of the feathers. Cut out the two pieces, one for the top and one for the underside, and stitch them together, right sides inside, to form a large bag with one of the short ends left open. If a piping cord is required, this must be covered and tacked in place before stitching up the bag.



[821] These illustrations show how old eiderdowns can be renovated with new slip-on covers and the stuffing redistributed or fresh down added.

When choosing materials for re-covering it is a good idea to have a dull-surfaced one for the underside to prevent the eiderdown from slipping off the bed.

Slip the new cover over the eiderdown, and spread the whole flat on a large table or on the floor. Smooth it out so that there are no bumps, and pin the corners of the cover to the corners of the eiderdown, and at intervals down the sides [321]A. Now tack through the upper and under covers and through the eiderdown, starting from the centre and working outwards, following the original lines of the stitched pattern, B. Slip-stitch the open end together and then machine or hand stitch over the tacking, according to the thickness of the eiderdown. If hand stitching is used it may be back stitch, D, or running stitch, E.

When the original eiderdown cover is very worn, it must be cut away and a new one substituted. In this case, the covering material must be downproofed, or the feathers will work their way to the surface. If this is unobtainable, an ordinary closely woven material may be made reasonably downproof by rubbing all over with beeswax or good hard soap.

Adding Extra Stuffing. Sometimes this is a matter of redistributing the old stuffing, and to do this the stitched pattern must be undone and the down smoothed evenly over the surface and any lumps broken up. Then the eiderdown is tacked carefully in place again and re-stitched on the original lines.

When the eiderdown requires extra down, it may be taken from another old eiderdown, or from an old pillowcase or cushion. If this is done carefully there will be no fluff or wastage.

Unstitch the pattern lines of the eiderdown to be filled, and undo a small portion of one of the sides. Put the extra down in a featherproof bag and insert its open end into the slit in the eiderdown [321]C. Pin or sew the bag edges and eiderdown edges together carefully and shake vigorously until the bag is empty and all the extra down is in the quilt. Remove the bag and continue as already described, making sure that the down is very evenly distributed.

If a new design is used, it must be tacked in place before stitching.

The best materials to choose for covering eiderdowns are chintz, cotton prints, such as sateen or strong cambric, and for the more luxurious kinds, rayon and pure silk satins. Dull, heavy sateen is the best fabric for the underside.

A pleasing effect can be obtained by the use of plain and patterned fabrics together, these are arranged in simple border designs of squares or diamonds.

The filling should be of the best quality, down being the most preferable; but if this is not possible, good clean feathers can be used.

MENDING AND PATCHING

It is not difficult to darn or patch, and by so doing the life of both household linens and clothing may be greatly prolonged.

It is a wise precaution to reinforce new articles, before they are worn, in the places which are known to have the hardest wear.

One method of mending, other than reinforcing, is darning. In this way thin places in the fabric are mended before actual holes occur. This often saves patching, which is the other method of mending, used when there are holes in the material, or when it is too thin to darn.

REINFORCING

This may be accomplished by backing a new material with a finer one or in the case of thin materials, with backing of a similar nature.

Elbows or Underarms. A woollen dress may be backed with net or muslin to give greater strength.

To do this, the backing material must be cut in two pieces to fit the shaped armhole exactly or, if the elbow is being reinforced, the exact shape of the sleeve, with the grain of each piece of backing matching that of the garment. Tack the pieces on the wrong side of the garment, and keep them in place with very small running stitches or with tailor's padding stitch, which is almost invisible on the right side. The edges of the pieces may be whipped lightly in order to prevent fraying.

Knickers. These may be similarly reinforced on the inside of each leg seam, the part that wears out more quickly than the rest of the garment, but in this case, material as much like the knickers as possible should be used, stockinette for stockinette knickers and cotton on cotton. The reinforcing pieces should be neatly stitched along the edge which should be turned in; this is really a strengthening lining.

Seams. Underclothes are inclined to pull away from the body of the garment at the seams, and these may be backed with ribbon or tape and stitched down to the seams by machine; for stockinette, herringbone stitch worked over the raw edges gives a more pliable seam.

Tape or ribbon may be stitched as a backing to any seam in order to give it greater strength, and it is a good plan to back corners of patch pockets, bases of pleats and plackets, with tape, before wearing a garment. The tape is tacked in position on the wrong side of the garment, and then a line of machine stitching or hand stitching is worked over the original machined seam, and through the tape and the garment for firmness. The edges of the tape on the wrong side may be lightly slip-stitched to the garment or to the seam turnings.

DARNING

Darning is used to strengthen and prevent thin places from becoming holes. It is also used on heels and toes of new socks and stockings, to give added wear, and also to fill in small holes which are too tedious to patch and which should show very little when mended. It resembles weaving in principle.

It is important in all darning to see that the thread used matches the material to be mended, in both colour and texture. If possible, unravel a piece of yarn from the original material, or draw out threads.

The strain of a darn must be equally divided. On stocking web, the right side has the appearance of columns of loops linked together which are termed stocking stitch, and on the wrong or purl side the loops look like garter stitch or plain knitting [322]A.

Most darns, to be inconspicuous, are worked on the wrong side, but garments worn next to the skin are darned on the right side.

Darning Stitch. This may be used on certain parts of new garments which easily wear out, thus working a strengthening darn which will lengthen the wear of a garment and simplify later darning. Parts of garments which have worn, but not into a hole, as the elbows of jumpers, or children's jerseys, knees and heels of stockings and men's woollen garments, should be reinforced by the following method.

Begin darning at the lower left-hand corner, with the needle held up, and darn under and over the upward loops alternately, leaving a short end of wool loose at the beginning [322]B. Bring the needle down on the next column of loops below, but beginning one loop above where the first row ended, and finishing one loop below where the first one began. Using the same stitch throughout, pass over one loop and the next alternately. Leave a small loop projecting at each end to allow for shrinkage in washing, and to prevent strain on the webbing.

If the webbing is very fine, it is often advisable to darn over two or three loops, which will strengthen the garment without strain or bulk.

Press this strengthening darn on the wrong side with a damp cloth, and even when it is worked with a different-coloured thread it should be invisible on the right side of the garment.

In ordinary darning the first series of rows are worked as described for a strengthening darn, but when a hole or a thin place has to be repaired, a second series is required. These are worked across the first set of threads, passing over and under the stitches already worked on the up and down loops. The space between the rows is governed by the length of stitch, so regularity each way will result in an even weave and equal strain will be felt each way of the darn.

It is not necessary to darn over more than the actual hole, but the thin part should be covered by the strengthening darn.

If the hole is very large and unwieldy to work, tack a piece of paper behind it and beyond the darning edges. This will keep it in shape, and prevents stretching or puckering while darning.

In the same way, a very strong darn can be worked by tacking a piece of fine net to the wrong side and working over this.

Curtains and household linens can be darned successfully by using a selvedge thread of the same material. Small running stitches are made in parallel lines on woven fabrics [322]c.

Ladders. Caused by the snapping of the silk, which frees the loop, causing it to run. If the loops at each end are caught, the ladder will hold.

Ladders can be mended by darning carefully across the bars from side to side, and securing the loops firmly at each end. This is a strong method, but not invisible.

To pick up a ladder invisibly, use a very fine steel crochet hook, or one of the special "ladder hooks." These have a tiny fork which closes over each bar as the hook is pulled through, rather like a rug-making hook.

Method. Catch the lower loop in the hook and crochet it up by pulling each bar through the loop. Then secure the loop firmly with a fine darn in matching silk. See the chapter on Crochet for more detail.

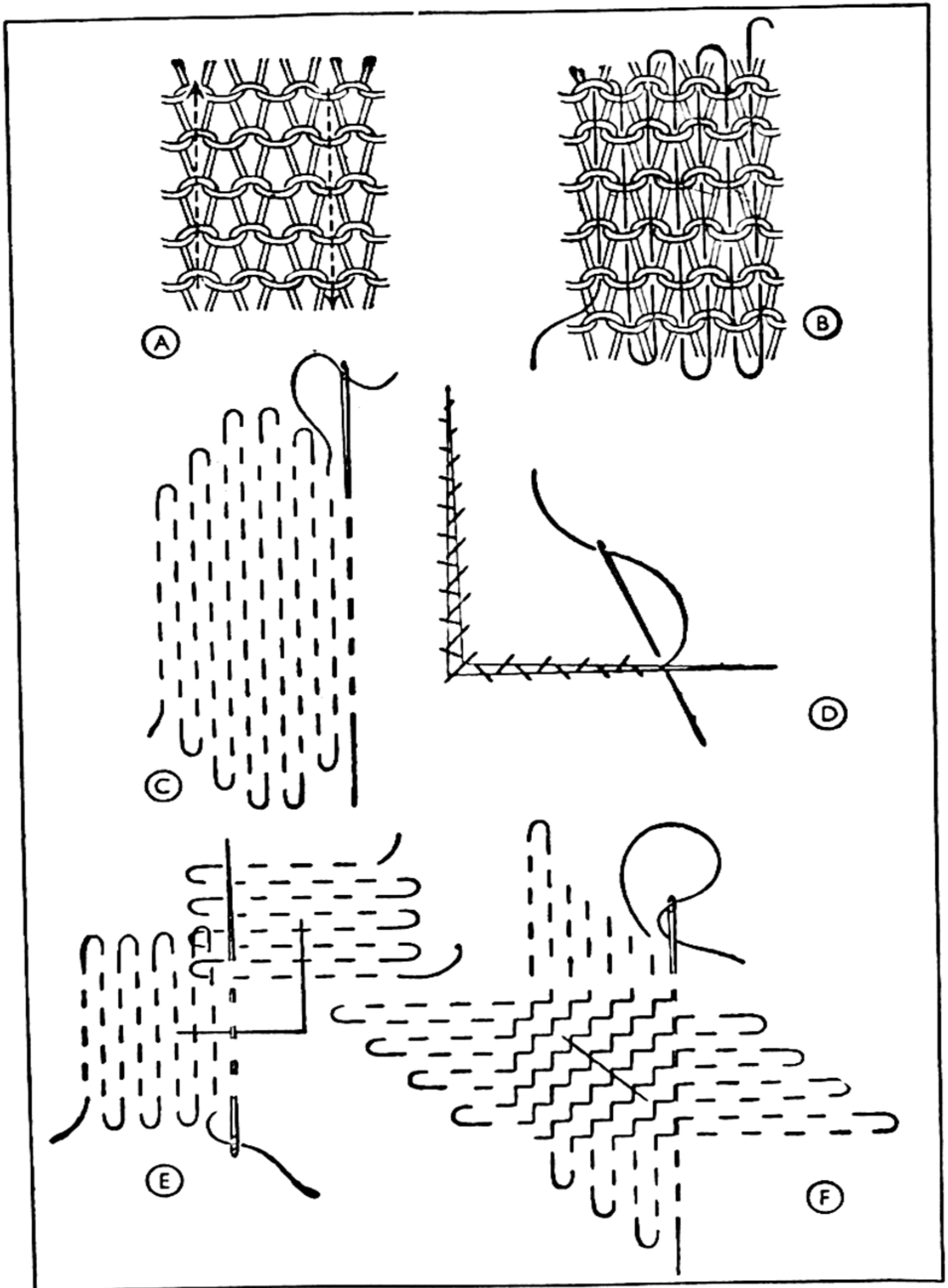
Three-cornered Tear. Sharp corner-shaped rents and jagged tears are caused where clothes are caught on nails or edges of furniture; in this case the garment is not usually worn round the part to be repaired, so there is no necessity to mend more than the tear, and a fishbone darn is sufficient. This darn has the edges laced together with thread to secure them neatly and flat.

To work the stitch, turn the garment to the wrong side and hold the two edges of the slit between the finger and thumb of the left hand. Bring the needle out at the top left-hand side of the cut, $\frac{1}{8}$ or $\frac{1}{4}$ in. from the edge. Insert the needle in the slit and bring it out on the opposite side, and continue alternately to the bottom of the slit [322]d.

When the garment is badly torn and frayed at the edges of the tear, a three-cornered darn is worked over to the fishbone stitch. To do this, begin about $\frac{1}{2}$ in. from the extreme ends of the tear and work an ordinary strengthening darning until the stitches of the warp thread are in line with the loops of the weft, and the stitches of the weft thread are in line with the loops of the warp [322]e.

These darns may be further strengthened by a backing of net or a tape tacked across the slits to keep the tears in shape while darning.

Cross-cut Darn. A sharp diagonal cut made in a tablecloth with a knife is known as a cross-cut. It may be repaired either by machine or with the cross-cut darn. Two rectangles of darning are worked over



[322] *Darning consists of tiny running stitches worked in parallel lines.*

the tear, the stitches running the way of the warp and the weft of the fabric. The stitches cross over the tear, forming a neat square of double darning [322]F.

Jagged Tear in Thick Material. This may be repaired on the machine. The tear should be tacked as flatly and neatly as possible on to a thin backing of some strong material and then machine stitched in close zigzag lines made across the jagged slit, diagonally, following the shape of the tear. Where the material of the garment is not too thick, the backing should be of the same kind.

INVISIBLE MENDING

This really involves the re-weaving of the fabric where there is a hole, and in really good garments it is found to be well worth while. The mending must be done very carefully, however, so that when it has been pressed it scarcely shows. A material with a well-defined warp and weft is easiest to work on, but before mending the garment the nature of the weave should be studied carefully, so that the pattern may be copied exactly. Tabby and twill weaves are not too difficult to copy, but fancy weaves require practice and patience to understand successfully the method of mending the fabric.

For the mending, use threads which match the worn ones, and where possible unravel them from the selvedge of a piece of similar fabric. It is easier to place the material in a round embroidery frame to keep the darn taut and prevent pulling or puckering. The threads must be neither too loose nor too tight.

To Mend a Hole. Work on the right side of the material over the broken threads which are pushed to the back and darned in afterwards. Weave the warp threads first, taking them about five or six threads above and below the broken threads; then weave the weft threads across, in the pattern of the material. Secure all the ends of the old threads by darning them neatly into the back of the fabric, and when the material has been pressed the result should be an invisible darn.

To Reinforce a Thin Place. Copy the pattern accurately, taking new threads over the old ones, with the colours matching exactly and weaving in the warp threads first. Keep the warp and weft threads uneven in length to make them less obvious and without an edge, then cut them off neatly at the back of the material. Work this darn from the right side of the material.

Invisible Patch. This may be placed over a hole so that when it is finished it cannot be detected from the original material, which can be either a fine or coarse texture. Although the working is tedious to carry out, it is well worth the effort.

A piece of material which matches the garment exactly will be necessary, or, if possible, a piece of the actual material, as this will be as much worn as the part to be mended. A facing, deep hem, or sometimes a seam, is sufficiently deep to allow a small piece to be cut from it. The patch should be at least 2 ins. bigger than the hole all round, and these 2 ins. should be unravelled so that 2 ins. of warp are left at the top and bottom and 2 ins. of weft at either side of the patch, like a fringe all round.

Tack the patch over the hole, matching the grain with that of the fabric exactly. Now take each thread separately and with a needle darn them, in the correct pattern, into the fabric of the garment, taking the ends on to the wrong side after darning over at least six warp and the weft threads. Darn in the warp ends first, followed by the weft ends. This patch, if done correctly, is completely invisible.

PATCHING

This is used to cover a hole or tear when the rent is too large or unsuitable to darn. It is unnecessary to darn a large hole when a piece of material can be inserted more quickly and is stronger and neater.

Materials for Patching. These should match as nearly as possible the texture, colour and pattern of the fabric to be mended. Facings, hems and underlinings of collars will all provide sufficient material for patching, and they in turn may be repatched with a different material as long as the weight and texture is similar. If new material has to be used it should be washed to remove all dressing, and if patterned or coloured, it should be faded slightly to tone with the worn article. This is easily done by washing with a mild bleacher, or exposing it to strong sunlight for a short time.

The Cotton or Hemmed Patch. This patch is used mostly for household linens, washable and rather heavy plain fabrics, and lingerie of cotton and silk. Cut away the worn part of the material round the hole in a square or rectangular shape, using the threads as a guide to straightness. Clip into each corner $\frac{1}{8}$ to $\frac{1}{4}$ in. [323]A and turn back the raw edges and press. Now cut the patch about 1 to $1\frac{1}{2}$ ins. larger all round than the hole. Turn in the edges, the selvedge sides first, and tack into position on the wrong side of the garment and under the hole. Tack the turned-in edge of the hole to the patch and hem round with small stitches, putting a diagonal stitch into each corner, B. Remove the tackings and turn over to the wrong side and hem the edge of the turned-in patch to the garment, C.

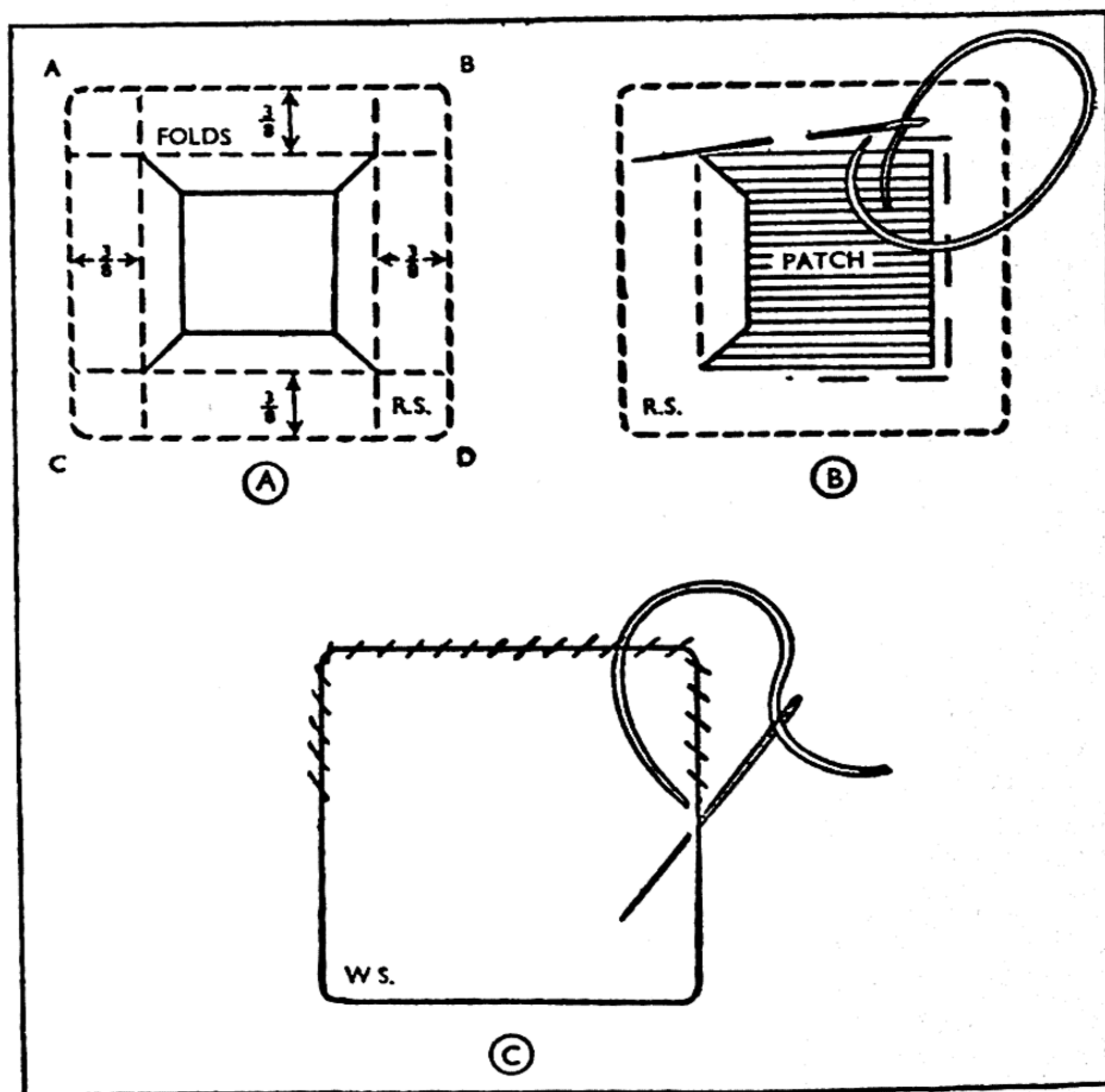
In order to turn in the corners neatly, cut across them diagonally.

This type of patch may be machine stitched instead of hand sewn,

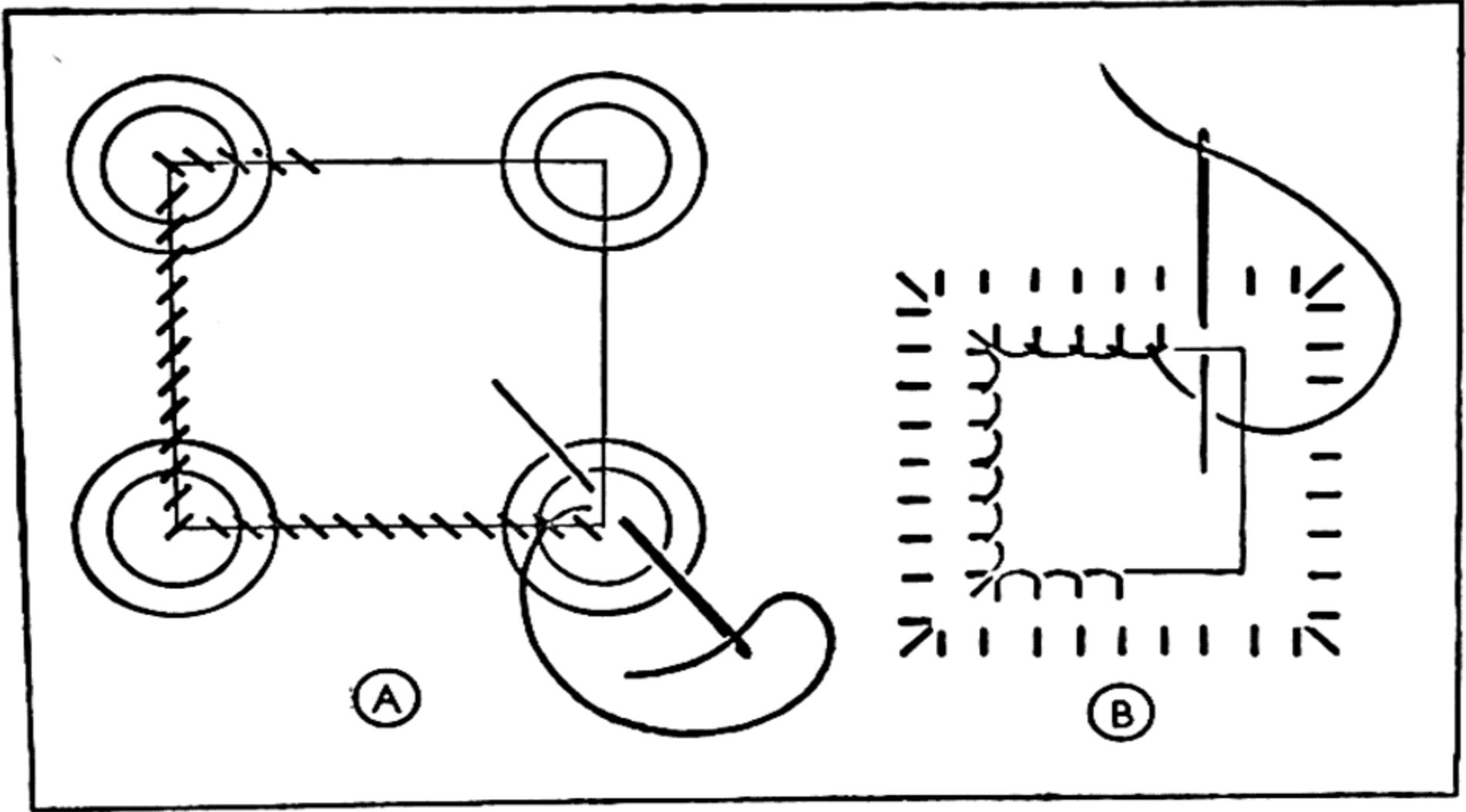
or it may be worked by cutting a patch sufficiently large to cover the hole and the thin part of the fabric, and applying it to the back of the garment and hemming down. Then the thin parts and the hole are trimmed away in the following manner.

Measure down $\frac{3}{8}$ in. from line AB, and crease, measure $\frac{3}{8}$ in. up from CD, and crease. Now turn the patch round and mark from CA and DB $\frac{3}{8}$ in. in from the edge, and crease. In the diagram these folds are shown by dotted lines and they are each $\frac{3}{8}$ in. in from the edge. Cut up to the points where the folds intersect one another [323]A, thus leaving four uneven pieces.

The edges of these pieces must be trimmed straight, $\frac{1}{8}$ in. away from the crease and nearer the hole, thus allowing a turning, which is tacked down and hemmed in the usual manner [323]B and C.



[328] The making of a cotton patch used on linens and plain fabrics.



[324] *The pattern of a print patch must be identical to the pattern fabric on which it is used, and the grain of the materials should match exactly.*

A Print Patch. This is used on patterned fabrics, and the pattern on the patch must be identical; to ensure this, the patch is placed on the right side of the garment.

Cut the patch sufficiently large, turn in the edges and tack down to the right side of the material, matching pattern and grain exactly. Hem or oversew all round the edges [324]A.

After securing the patch on the right side, turn over to the wrong side and cut away the torn or worn part to within $\frac{1}{8}$ in. of the oversewing. The raw edges should be blanket stitched, with a diagonal stitch in each corner [324]B. Be careful to keep them small and on the wrong side of the patch, as they must not show on the right side.

The patch may be machined on the right side instead of oversewing, but this method tends to make the patch more obvious.

Flannel Patch. Here is a most useful patch for flannel or fabrics which do not fray, such as velour, face cloth or felt, and it can be used on babies' clothes, blankets and under-garments. As flannel is thicker than cotton materials, the method used is one which obviates any unnecessary bulk.

No edges are turned in on the garment or the patch, as the raw edges felt together when washed. Use silk or mercerised cotton for sewing.

Lay the right side of the patch to the wrong side of the garment, matching both grain and pattern, and tack in position and herringbone down over the edge, beginning in the middle of a selvedge side [325]A.

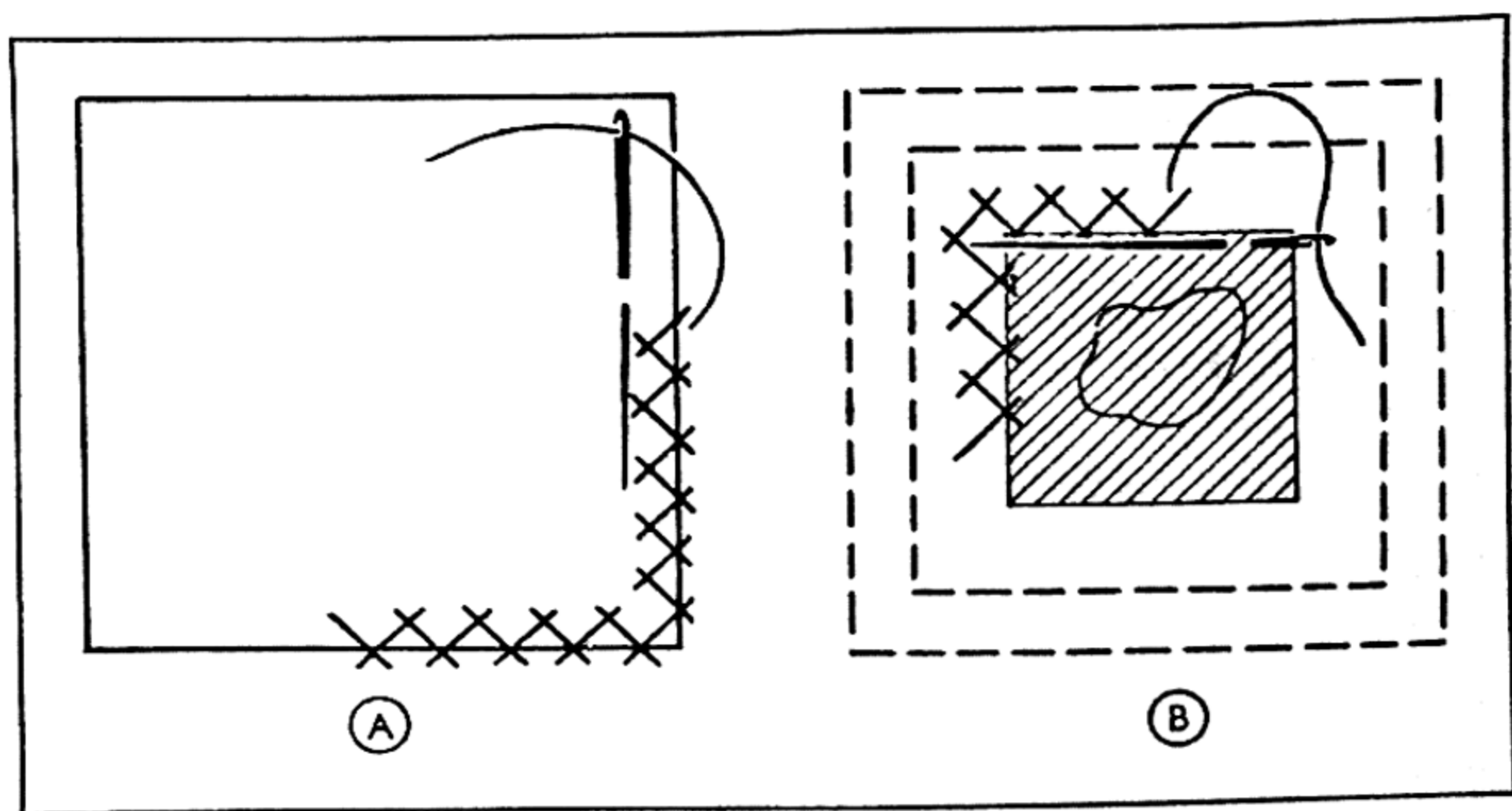
The upper row of stitches must be taken through both patch and garment, and the lower row is just under the cut edge of the patch.

These stitches make a double row of running on the right side. Now turn over to the right side and cut away the worn parts as for a print patch, leaving $\frac{3}{8}$ to $\frac{1}{2}$ in. below the herringbone stitch. This cut edge is herringboned to the patch on the right side, beginning in the middle of a side [325]B. Make sure that the threads are securely finished off with a few back stitches. Care should be taken when working a flannel patch to avoid tight stitching, as a dragged appearance will result.

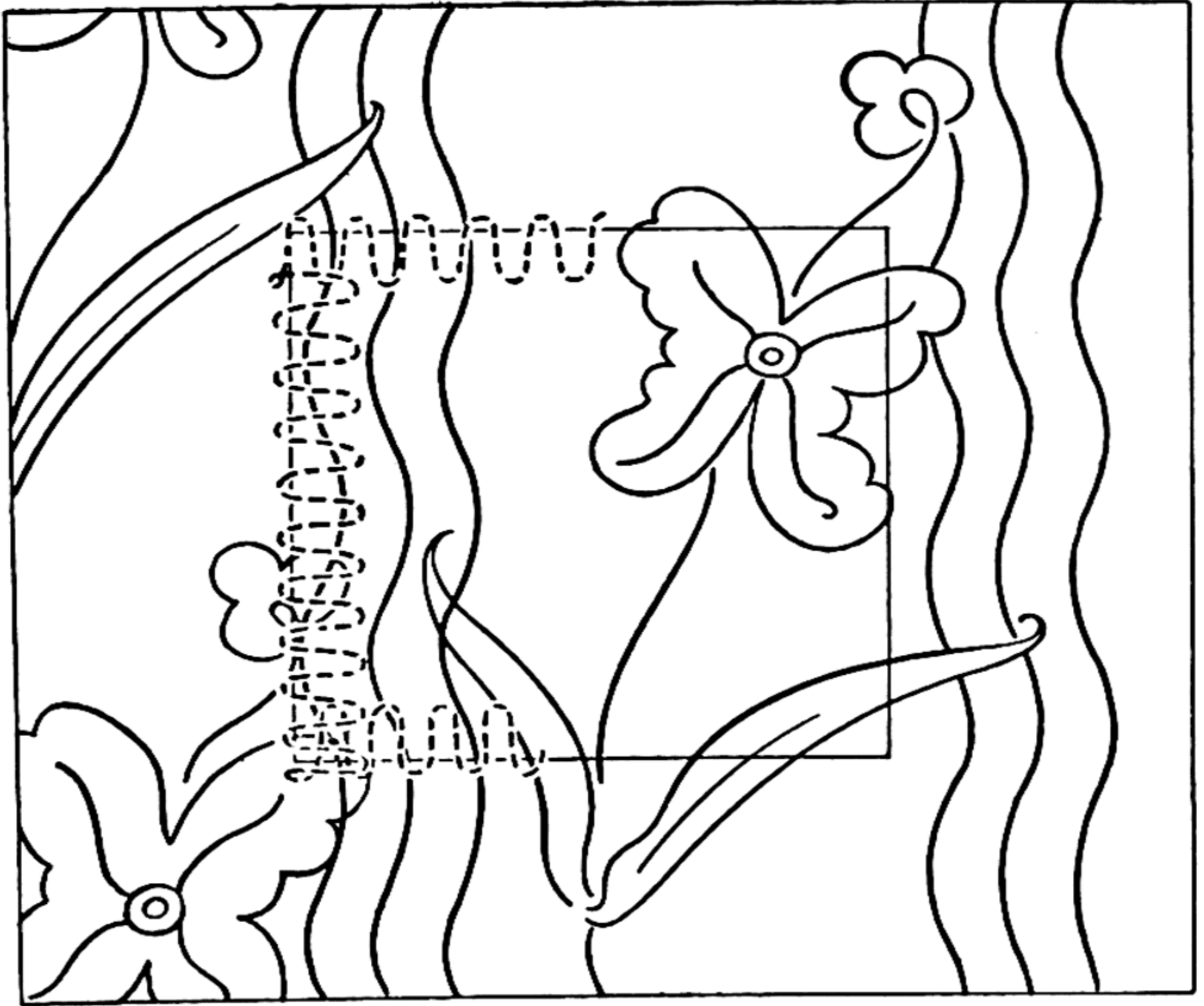
Underlaid Patch. This patch is strong but not bulky. The worn parts are cut out and the edges neatened as for the previous patches. Cut the patch about $\frac{3}{4}$ to 1 in. larger than the hole and tack into place on the wrong side of the garment, matching both grain and pattern of the patch with the article to be mended. Darn very carefully on the right side over the edge of the patch, with a matching thread, and at least $\frac{1}{4}$ in. on either side of the join. At the corners where threads cross, darn them over and under, to make the patch neat [326].

This type of patch may be used successfully on knitted fabrics as well as woven materials.

Patching Knitted Fabrics. It is wise to keep good pieces of old garments to use when others require patching. Cut a piece of stockinette large enough to cover the hole and the thin parts round it. Place the patch on the right side of the garment, with the direction of the web of both garment and patch corresponding. Leave the edge unturned, but tack it down, then carefully herringbone round it. Turn



[325] The raw edges of a flannel patch are all herringbone stitched.



[326] *A damask patch. Darning is worked over the edges and the pattern is matched.*

to the wrong side and cut away the thin parts to about $\frac{1}{2}$ in., then tack down and herringbone again round the inside edge. This method is easier and neater than making a large darn, and is pliable.

A round patch, underlaid, and herringboned in place, will give the best stretch in knitted fabrics.

Damask Patching. The patching of damask, table-linen, and linen or huckaback towels must be mentioned, for though darning stitches are often used, patches are applied according to the methods already given. A good damask tablecloth can be mended quickly and almost invisibly, whether it has been torn, burnt or badly stained. By using the sewing machine the darn or patch is easily blended into the damask pattern with the stitching. See darning linen, in chapter on the Sewing Machine, for full details of the attachment.

Cut a patch to match the damask as nearly as possible; an old napkin could be used for this.

Apply the right side of the patch to the wrong side of the cloth, tack into position $\frac{1}{2}$ in. from the edge and then cut away the worn part on the right side of the cloth. Stretch the part to be repaired very firmly in an embroidery ring or darning frame.

Replace the presser foot with the darning foot, slip the worn part under the needle and work the stitchery forwards and backwards over the double part of the square, extending the stitches for $\frac{1}{8}$ in. on each side of the cut edges.

Usually when machine stitching the work passes away from the worker, but in darning the frame is pushed backwards and forwards, and the speed of the machine regulates the size of the stitch.

A similar patch can be worked by hand using a very fine cotton. Darn across the selvedges first, then across remaining edges, leaving tiny loops at each edge. The corners will be doubly strengthened.

When the article is not worn around the hole, as in a cut or strained part, a third method is used which has been described for an invisible patch. Here the unravelled ends of the material are darned into the main fabric so that the inserted piece is almost invisible.

Net Curtains. An emergency patch can be made for these by dipping a piece of curtain net into thin starch, placing it over the hole, and ironing it on to the material on the wrong side. The starch will make it cling to the curtain, and will last till the curtains are laundered.

TAPES AND LOOPS

Towels, dish-cloths and pillow-slips all require careful taping, otherwise holes appear surprisingly quickly. Each article should have the tapes applied in the manner most suited for its particular purpose, either for tying or hanging. They should, whenever possible, be sewn on double material.

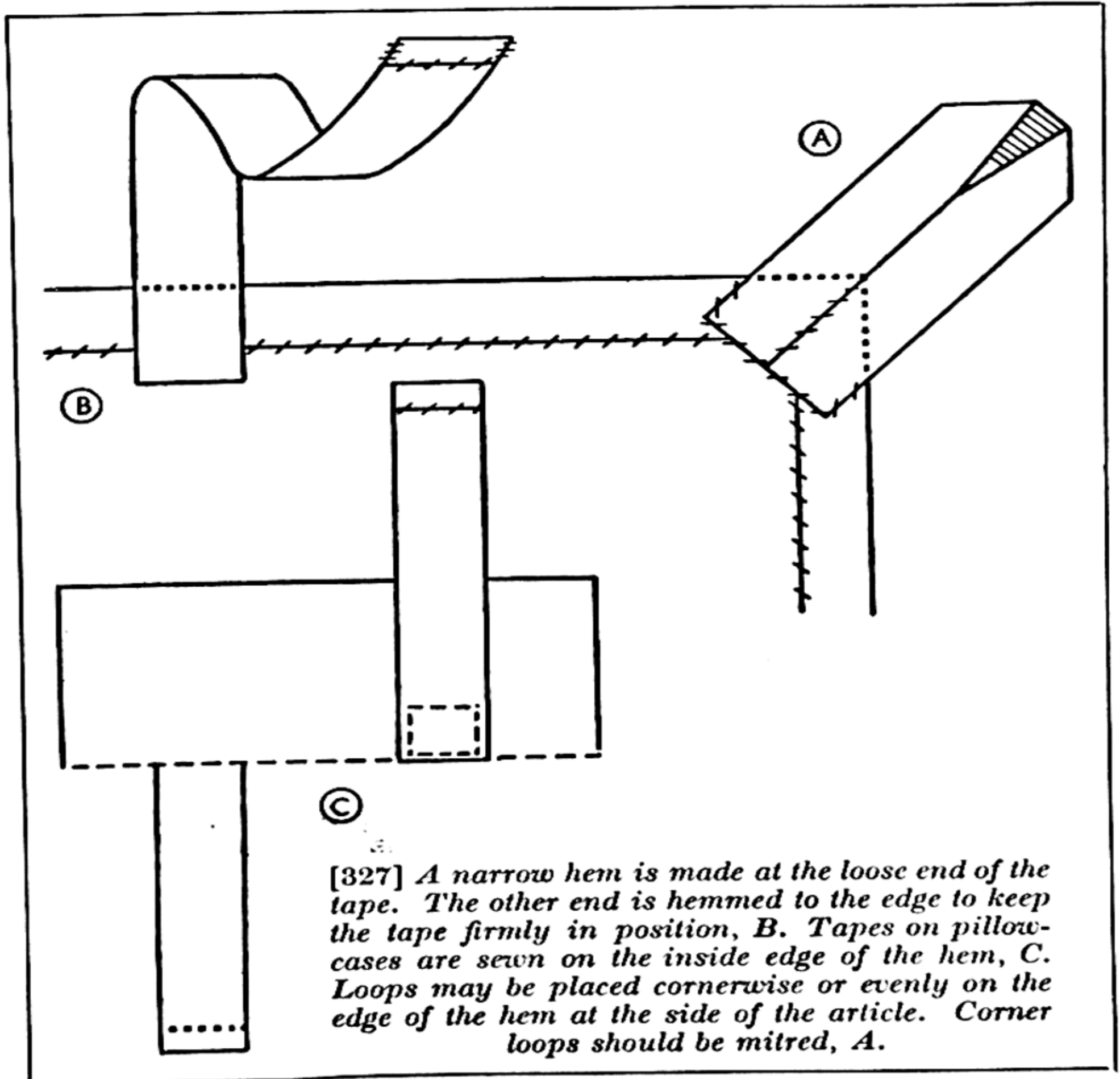
Tying Tapes. When fixing the single or tying tape on to a band, turn in a narrow fold and place it to form a square at the extreme edge on the wrong side of the band. Pin firmly.

Hold the garment in the left hand with the tape held away, and backstitch just inside the hem edge, then turn the tape back so that the edge is level with the garment and hem to the band [327]B. Slip the needle through to the wrong side and hem round the remaining three sides of the tape. This keeps the tape firmly in position. Finish the other end of tape with a narrow hem.

The single tying tapes on pillowcases are stitched to the foot of the hem and not to the edge [327]C. They may be sewn on by machine or hand. Slip the tape under the broad hem and tack in position, and when the edge is stitched down the tape is caught in and fixed. Another

way is to slip the tape under as before, but this time turn the tape back so that it lies over the hem. Tack a square very carefully at the turn up [327]c, to serve as a guide to the stitching on the right side, which should also form a square.

Loops. Loops are required as hangers for kitchen towels and are placed cornerwise or evenly on the hem at the side of the towel. The little fold is first turned up at each end and the two ends are placed side by side, as shown in [327]a. The method of fixing is the same as on the single tape. Where the loop is to be at the corner, fold the sides of the towel together from the corner, then crease midway. The two tape ends meet at this mark.

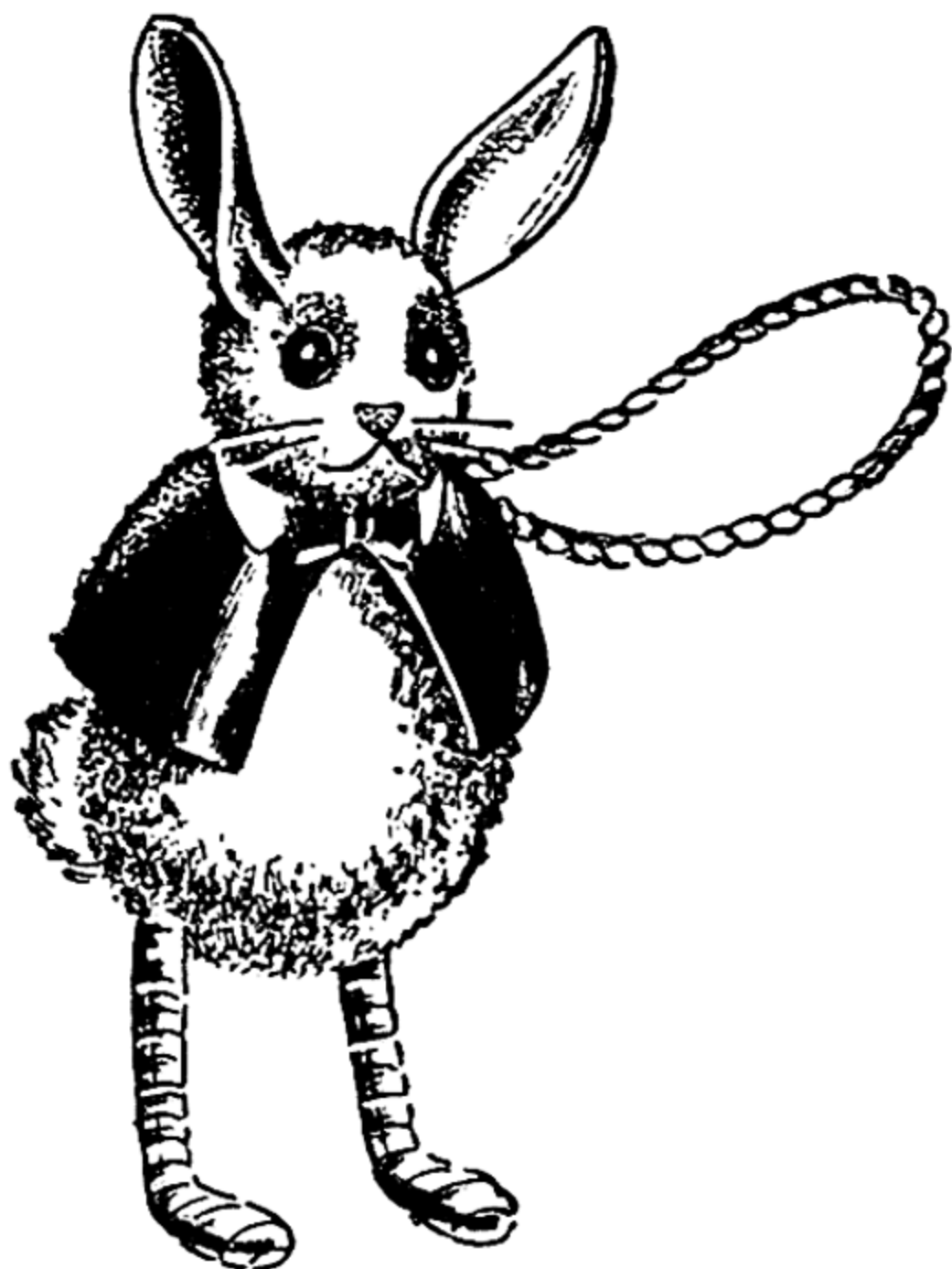


Toy Making

FROM odd scraps of material, wools, buttons, and felts, many attractive and amusing toys may be created. No special skill is needed other than care in making, but the more imagination used the more interesting the toy will be when finished. Animals, dolls of all sorts, simple puppets, and purely fantastic creatures can be fashioned from quite small amounts of cloth and other odds and ends. The stuffing may be of rag cut into minute pieces, kapok or wood wool.

Simple instructions and designs are given in this chapter for the basic toys which may be greatly varied by the use of different materials, colours, and decoration, for instance, a number of cuddly toys can be evolved from a clipped ball of wool.

BABY'S BUNNY



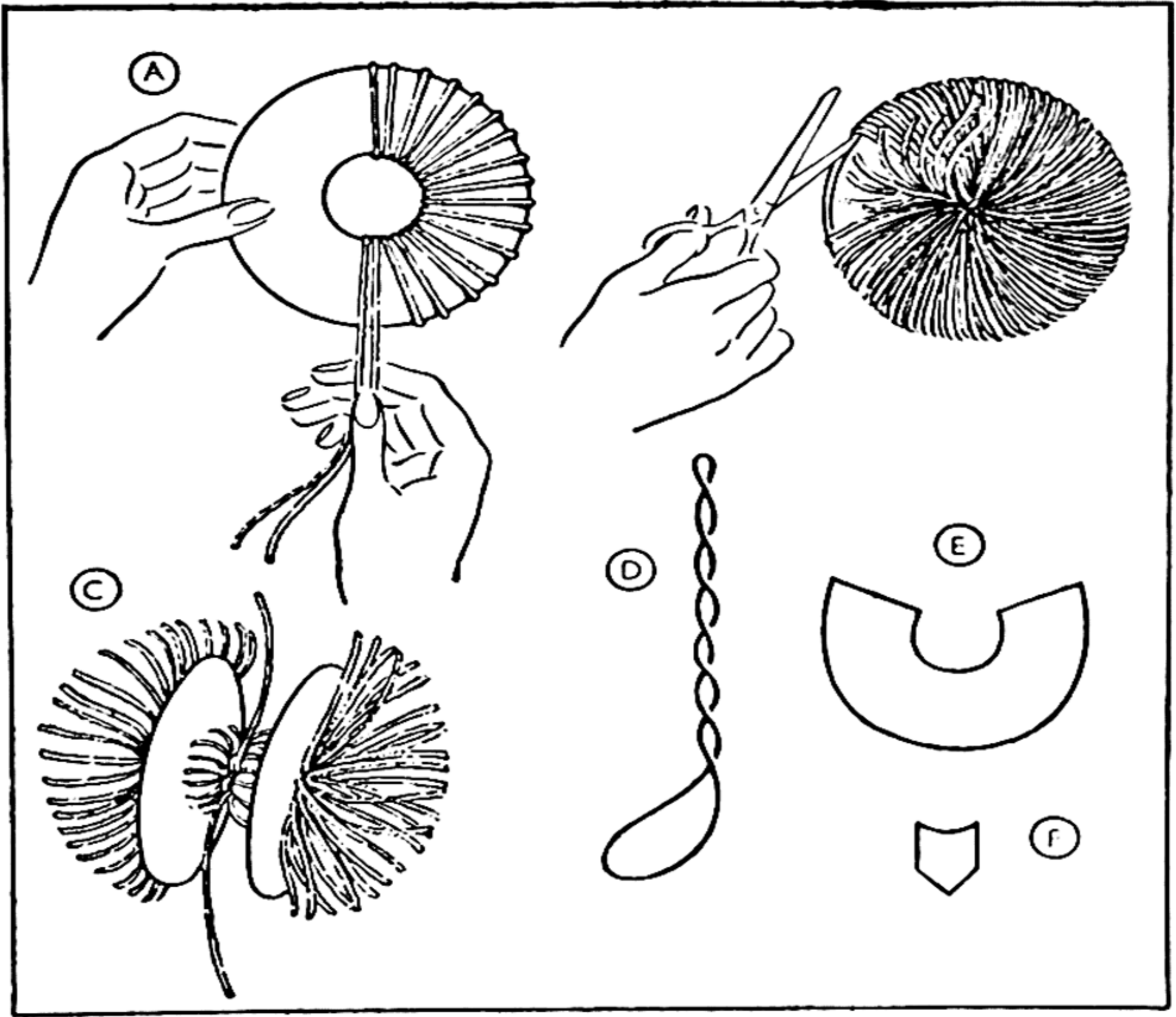
[328] *This baby's bunny is made from two little woollen balls clipped into shape.*

This is a very simple toy [328], made from two little woollen balls which are clipped to shape. It is soft and bright and will amuse and delight baby if hung in the cot or pram.

About 2 oz. of white or yellow wool is required: but various colours may be mixed together from oddments, or shrunk woollies may be unravelled and used to advantage.

To Make the Bunny. Cut two circles of cardboard, $3\frac{1}{2}$ ins. in diameter, and two 2 ins. in diameter. Larger circles are used for larger toys.

Cut out circles the size of a penny from the centre of the larger



[329] *A. Winding wool through centre hole of cardboard. B. Cutting the loops. C. Tying wool between the cardboard circles. D. Wire for legs. E. and F. Cape and waistcoat.*

circles, and a halfpenny from the smaller ones. Place each pair together and wind the wool round the cardboard through the centre till the hole is completely filled in and the cardboard covered [329]A. Insert sharp scissors between the two boards at the edge and cut wool all round, cutting every loop, B. Pass a length of strong wool or fine string round the wool between the cardboards and tie firmly, C. If the cardboard will not pull off from the wool easily, cut it away, then shake the ball well. This forms a toy ball in itself, especially if made from gaily-mixed wools.

Clip the larger ball to an egg shape for the rabbit's body, then make the smaller ball in a similar manner for the head, clipping it flat on the neck edge. Sew the head firmly to the narrow end of the body, then sew on a tiny red nose made from a scrap of cloth or velvet. Two circles of black patent leather, or felt, cut from an old belt will serve as eyes, and

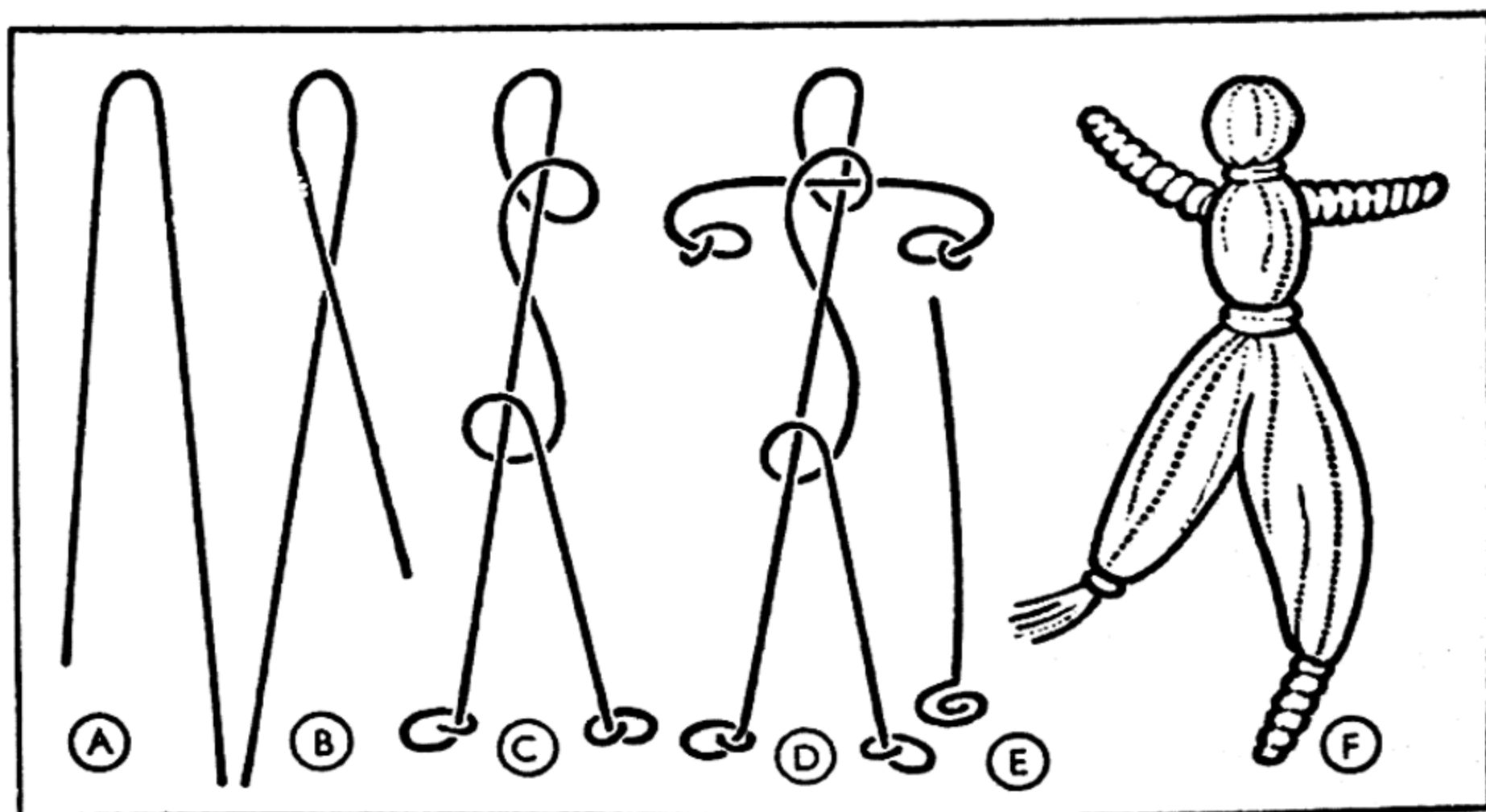
should be sewn firmly with white or green thread. Ears are made from a kid or felt belt, or scraps of felt, cutting them 1 in. wide at the base, $2\frac{1}{2}$ ins. long, and pointed at the top.

Make a tiny tuck or fold at the base of each ear and sew them to the top of the head in a perky manner.

A few whiskers are most realistic if stolen from the hearth brush and slipped through his nose.

Cut two lengths of soft covered wire for his legs. Fold these double, then leave 2 ins. at the folded end for the feet. Twist the remaining ends round each other to make thin legs; [329]D shows how to twist the wire. Cover the legs and feet entirely with wool, winding it round and round, so that no wire is visible and fasten off the ends firmly. Bend the feet at right angles to the legs. Push the legs well up into the body centre, and sew firmly from side to side with strong cotton.

Cut a little semi-circular cape, 2 ins. deep, from a piece of bright flannel or felt and a tiny waistcoat of a different shade [329]E and F. A good choice is a bright yellow patent leather waistcoat, with a jade green felt cape. The waistcoat is sewn to the front, and the cape round his neck. Sew the cape to the waistcoat or, if preferred, the waistcoat may be omitted and the cape left to fall open at the front, as in [328]. A bow tie is added, cut from black patent leather, and a tiny collar of white kid or felt is sewn to the neck of the cape. Turn up the cape at the back. Sew a loop of ribbon, felt, or twisted wool to the back of the neck, so that he will hang in pram, cot or car.



[380] *A., B., C. and D. show the way to twist the wire to make a frame for the skier and his ski-stick, E. The wool is tied on as shown in F.*

A SPORTSMAN ON SKIS

This most intriguing little man is also made from odd wools in the brightest of colours, and from a length of wire and strip of linoleum or strong cardboard. These toys can be varied and others can be made in the same way to complete a set. For instance, a football field or toy stage can have a team or set of marionette figures made in this manner, the foundation wire frame can be bent, dressed, or adapted in innumerable ways.

Even a family for the doll's house can be made in different sizes, and further novelties include a hockey player, Hawaiian dancing doll, golfer, or any sportsman.

The clothes may be made in material, using up odd scraps; or knitted or crocheted from odd bits of wool.

Method. About 1 oz. of wool is required. The wire frame is made first of all from fine wire: for an average-size doll of 9 ins. high cut the wire about 22 ins. long. Bend this double, making one end about $1\frac{1}{2}$ ins. longer than the other [330]A.

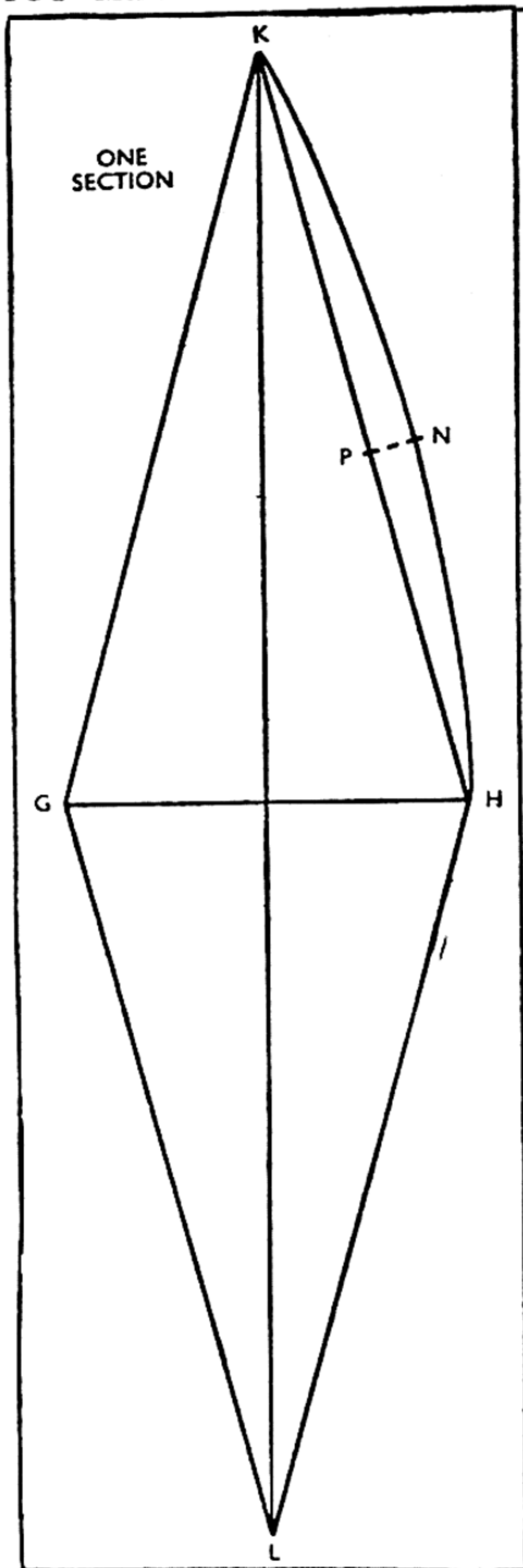
The longer end is twisted round the shorter, about 1 in. from the top, to make a head, B. Another twist is made lower down to complete the body part and to form the legs, 3 ins. from the head, C.

Twist each end round the leg at the extreme ends, making feet about 1 in. long. A second piece of wire about 6 ins. long is slipped through the neck to make the arms. Twist the hands, as [330]D. A pair of wire nippers or scissors will help to bend and nip the wire into position. This frame can form the basis of any mascot and may be dressed in any manner desired.

To Cover the Frame. Cut lengths of wool into 16 in. lengths. Fold in half over the



[331] A length of wire, odd wools and linoleum make this fascinating little skier.



[332] *Each section, of an eight-section ball, is half the circumference measurement in height by one-eighth in width.*

wire frame, with the fold at the head, and tie firmly round the neck [330]F.

Separate about 10 strands of wool from the body at each side and twist these tightly round each arm. Sew the ends securely at the hands with another colour. This serves a double purpose, making gloves as well as fixing the ends.

Tie the wool again at the lower part of the trunk, then divide the wool equally for each leg.

Wind a drab colour round the legs for feet in the same manner as for the bunny.

To Dress. Crochet a pair of trousers or plus-fours in an open stitch, double or treble crochet, and add a tiny beret to match [331]. Sew the trousers on at waist, wind a few strands round to make a belt and add a few stitches to make a bright buckle.

Tie a few strands round his legs, leaving short ends to make "flashes." Add a scarf, either of crochet or from a few strands of wool whose ends are tied together with contrasting wool.

Work in eyes, nose, and mouth with a few satin stitches, and add a loop to the back of his neck by which to hang him.

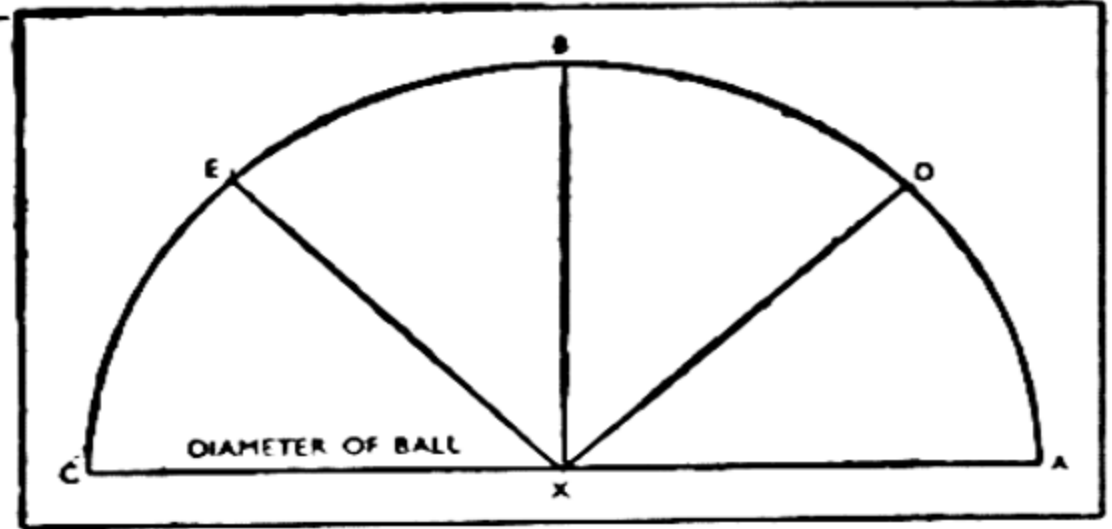
Cut two strips of linoleum 9 ins. long by $\frac{3}{8}$ in. wide and cover with drab-coloured wool. The feet are sewn firmly to these.

The ski-sticks are made from 8 in. lengths of wire which have the ends twisted into a circle [330]E. Cover with wool and sew the hands about 1 to $1\frac{1}{2}$ ins. from each top and

slip the circles of the ski-sticks over the skis and stitch.

HARLEQUIN BALL

An attractive ball, made of odd scraps of material, all different colours and patterns, or with various coloured felts, may be easily made from the pattern given here.



[333] *The height of the ball is the same measurement as the diameter.*

Any sized ball, with any number of strips in it, can be made, although 8 or 12 strips is the usual number, unless the ball is very large.

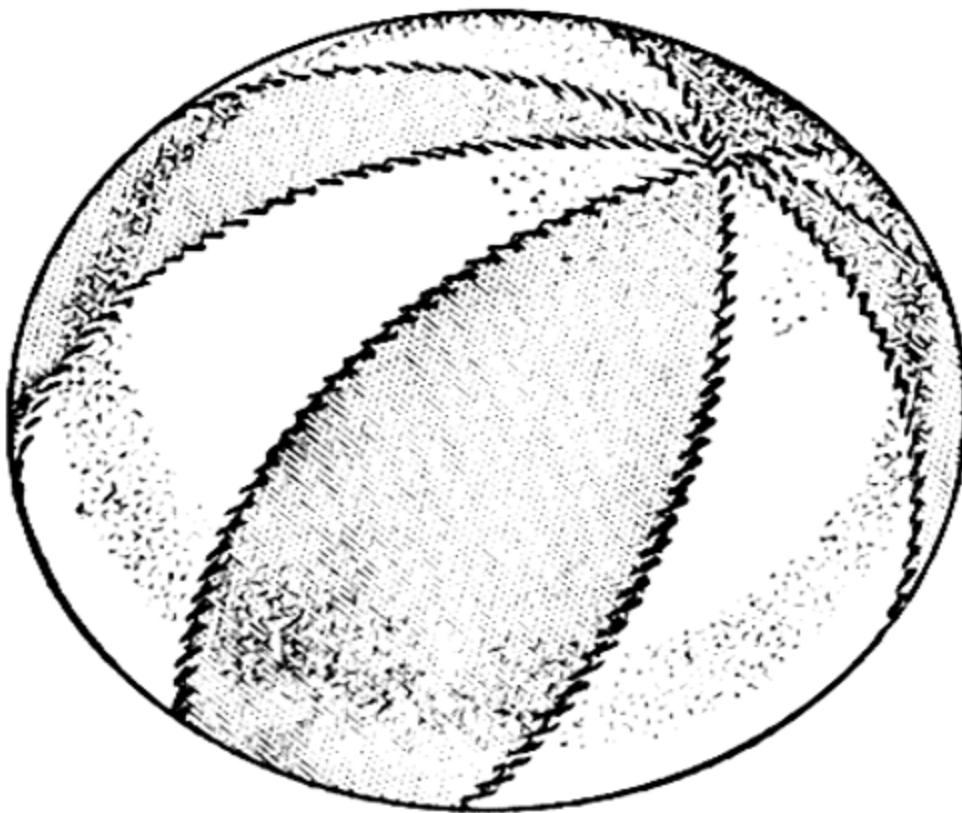
The Pattern. Decide upon the height of the ball, that is, the diameter. The diagram gives a pattern for a ball 6 ins. high. In [333] $AC = 6$ ins. This line is the diameter of the ball and therefore one third of the circumference, therefore $ABC = \text{one and a half times } AC = 9$ ins. This gives the length of the strips for the ball.

Any number of strips can be put into a ball, this one has eight, so half the ball has four strips. The 9 in. curve divided by four makes the strips $2\frac{1}{4}$ ins. across. AD, DB, BE, EC each $= 2\frac{1}{4}$ ins.

Draw a diamond $2\frac{1}{4}$ ins. by 9 ins. [332] $GH = 2\frac{1}{4}$ ins., $KL = 9$ ins.

Draw a curved line from K to H . The distance from the straight line depends on the size of the ball. For this size, make the widest part PN just under $\frac{1}{4}$ in. across.

Fold pattern down the centre and across to get each curve alike.



[334] *Odd materials in different colours make this attractive ball.*

Making. If felt is used, no turnings are necessary. The edges are oversewn on the right side, and an opening is left one side for stuffing. The stuffing may be flock, kapok or very small pieces of rag cut up. Stuff very firmly, pressing it down into a good round shape, then sew up the opening.

If material is used, allow turnings and oversew the pieces on the wrong side, then machine them about $\frac{1}{4}$ in. from the edge. Leave an opening and stuff as for the felt ball, slipstitch or neatly oversew the gap.

A KITTEN

From this pattern a kitten, baby tiger, or leopard may be constructed, the variations being governed by the material and decoration used. For the kitten fur fabric is best with applied felt for the nose and eyes, but an amusing tiger or leopard could be made in a plain yellow or orange cloth, with stripes or spots embroidered, or applied in black felt. An alternative pattern of a tail is included in the design; this is suitable for the leopard or tiger. To make these animals realistic, bristles of thin wire, wool or thin plastic wire should be threaded through the face on either side of the mouth for whiskers, as indicated by the dotted line.

Draw out the pattern following the diagram [335], the squares represent 1 in., and cut out in the fabric leaving slightly more turnings when fur fabric is used. With pile fabric the pile should brush towards the back of the animal.

Place the under paws [335]2, and upper paws of 1, together, right sides facing and stitch, starting from the centre back at D to the centre front at P. Seam from O about 1 in. along the centre seam of the under body. Now stitch up the back seam from the back legs, over the centre back, to the nape of the neck C. Fit in the centre portion of the head 5 from point C down either side of the fronts of the face. Join PO to the under legs and stitch.

When stuffing the kitten start with the head, then the fore paws, back paws and finally the body. Oversew the under body seam neatly.

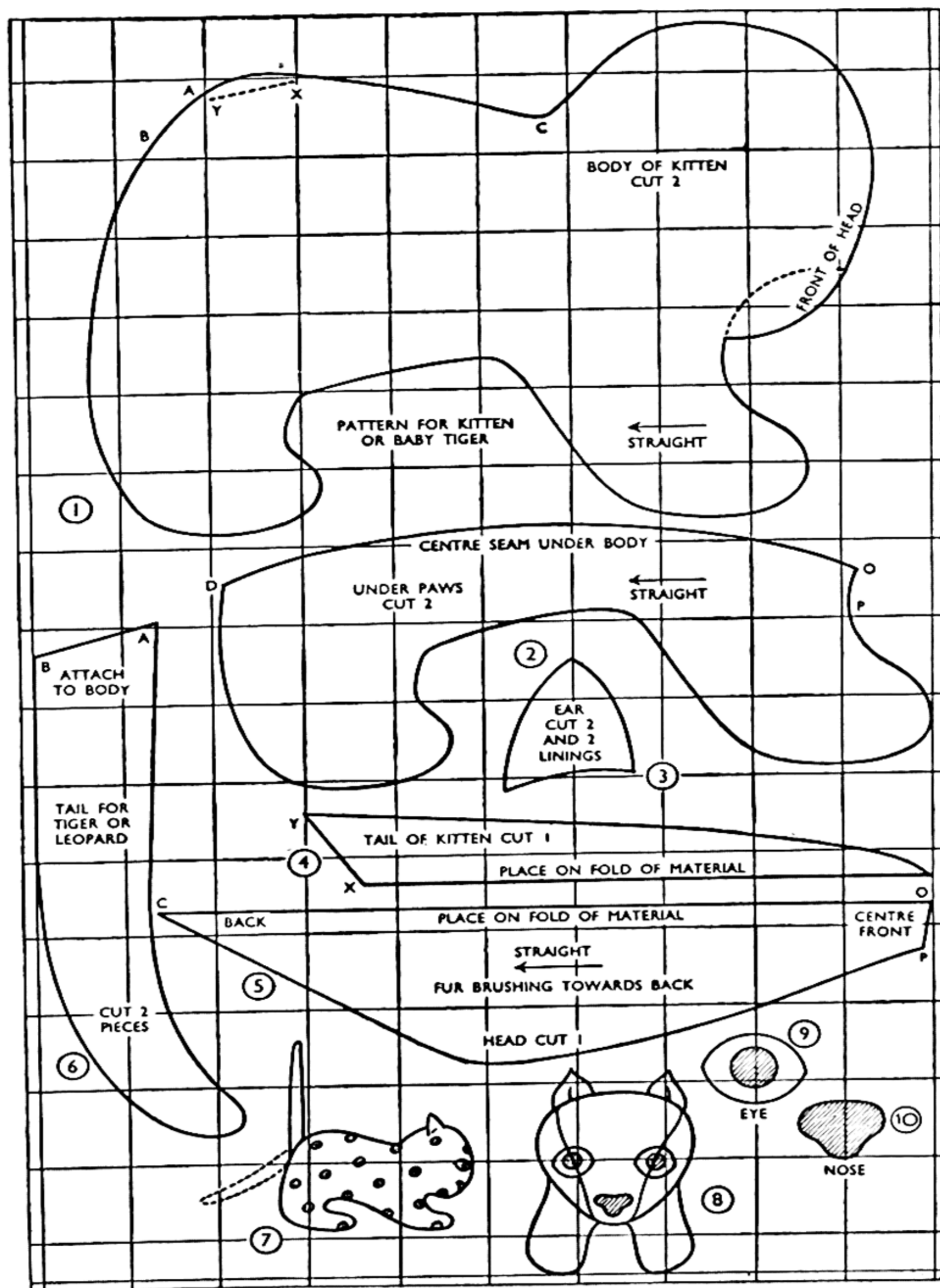
Seam up the tail, 4 or 6, stuff, and oversew to the body at AB for tiger and YX for kitten. Line the ears, 3, and make a small pleat in the lower edge, then attach by slip stitching the turned-in edges to the head.

Whiskers may be attached, but the toy looks as well without them.

In the case of the tiger or leopard, spots or stripes are now sewn to the body, 7. The eyes and nose pieces, 9 and 10, are slip stitched into position, 8. These can be embroidered in wool instead of being made in felts. A bow with small bell attached will complete the kitten.

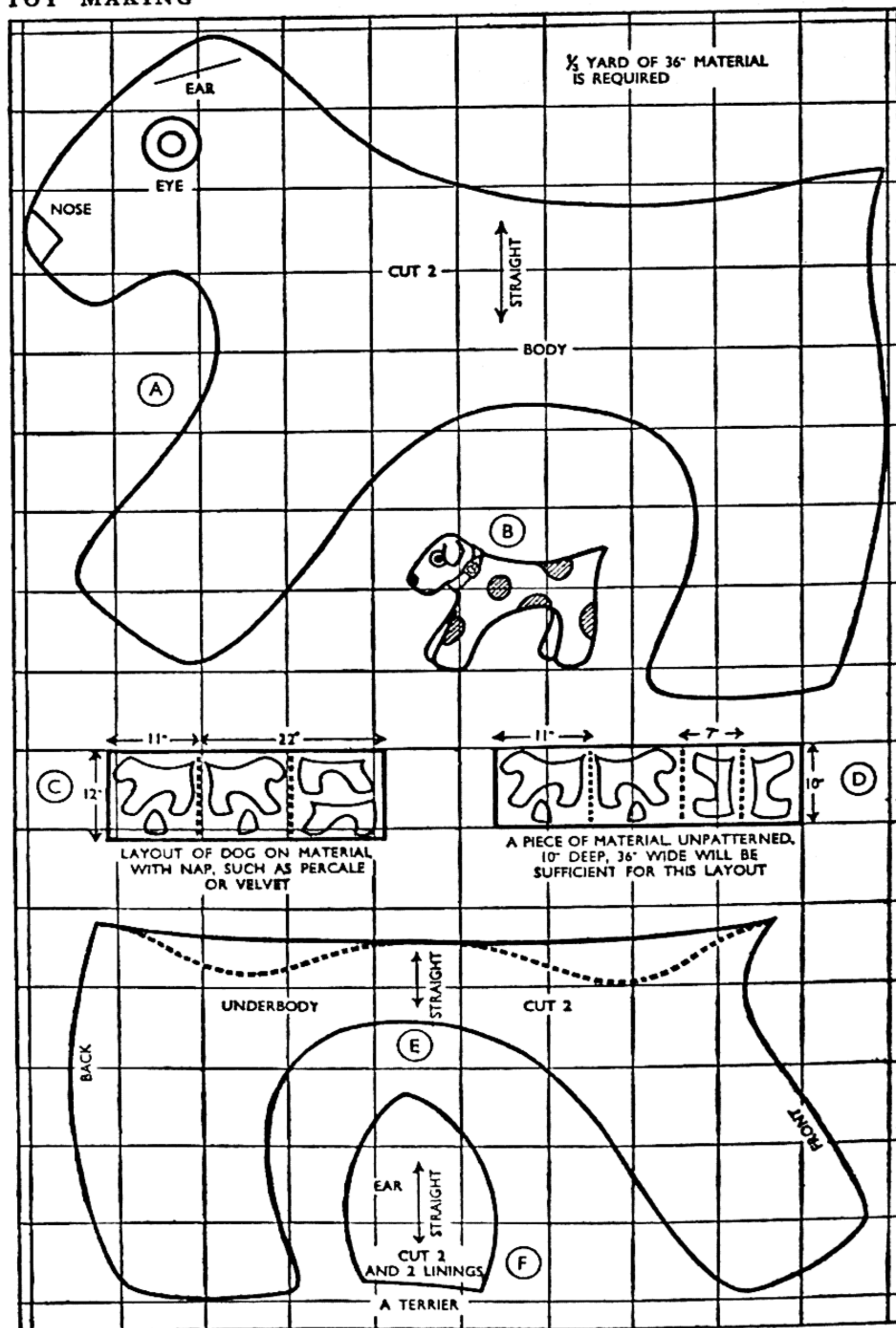
A TERRIER

This soft toy requires 10 ins. of 36 in. wide material, if the under legs can be cut from the opposite way of the material [336]D; material that has a nap or patterned surface requires $\frac{1}{2}$ yd. of 36 in. wide fabric [336]C. Gingham, velveteen, fur fabric, felt or firmly woven woollens are all suitable, with contrasting scraps in a bright colour for the linings of the ears. Two glass eyes may be bought, or buttons used, or the whole face may be embroidered with nose and eyes in coloured wools or silks.



[385] Scale drawing of pattern for kitten, baby tiger or leopard.

TOY MAKING



[336] Scale drawing of terrier dog pattern and layout of pieces on fabric.

Method. The pattern is drawn to scale, as [336], each square representing 1 in. The pattern may be made by folding the paper or by using squared paper. No turnings are allowed on the pattern, so from $\frac{1}{4}$ to $\frac{3}{8}$ in. extra should be added, according to the type of fabric used.

Draw the pattern full size, and place it on the material with the arrows following the straight grain of the fabric correctly. Cut out two bodies A, two underlegs E, two ears F, and two ear linings. Mark with thread the dotted line on the underlegs and the position of the eyes, nose and ears. C and D show the arrangement of the pattern pieces on the fabric.

To Make the Dog. Place the right sides of the material together and fit the under legs to the outer legs, up to the points of the centre back and front; stitch these seams. Now fit from the centre front neck, round the face and head and along the centre back of the dog, to the point below the tail where the under legs meet in a point. Stitch this seam, also stitch from the centre front and the centre back, 1 in. along the under line of the body, starting from the points where the under legs finish. Press all seams, clip or notch any seams or points which are bulky or to make curves set properly, turn the dog the right side out and he is ready for stuffing.

To Stuff. Start with the head, then the fore paws, then the back paws, then the body. A long pencil will help to push the stuffing into the corners. Make sure that all the stuffing is very even, and as tightly packed as possible so that there are no loose gaps which will make the dog sag.

Oversew the remainder of the under-body seam very neatly. It will be found that the dog's legs spread out too much, this is remedied by pulling the fabric on the lines marked with thread into a tuck, which is oversewn with fine stitches; this should give the dog a good standing position.

Seam up the ears round the two curved sides, right side of linings to right sides of outer ears, clip corners, turn right side out and press. Turn in the lower ear edges and slip stitch, pleat and place in position on the head, slip stitching them on firmly.

The eyes are now attached, either sewn on or embroidered in satin stitch, according to the kind chosen, a nose is painted or embroidered, and a ribbon bow or wrist-watch strap placed round the neck for a collar.

If a plain material has been used for the dog's body it may be made more amusing by sewing on patches of contrasting felt [336]B, or embroidering spots in different colours. If a squeaker is inserted before the final sewing up, a small child may find the dog more fun. If felt is used to make this toy, like the one shown in the photograph facing page 513, all the work is done on the right side.

A SOFT DOLL

This toy is especially suitable for a very young child, it can be thrown about without coming to any harm and it is soft and cuddly. It is made on the lines of the old-fashioned rag doll. It is shown, made up, in the illustration facing page 513.

Materials. Any scraps of material can be used and, of course, brightly coloured prints will make a very gay toy. Two 14 in. squares of material are needed for the body and one 5 in. square of pink felt for the face and ears. Odd scraps of red, blue, black and grey or white felt are also needed for the features.

If the hat in the drawing [337]G is used, a strip of felt $5\frac{1}{2}$ ins. by 10 ins. is necessary, but any odd pieces may be sewn together.

Method. Cut out the pattern of the doll following the diagram [337]A, which is drawn to scale, each square representing 1 in. Stitch side seams, leave top of head open for about 3 ins. also the bottom seam. Stitch round the inside legs and cut up the centre of these seams. Nick all corners and curves, E and F, turn right side out and press the stitch across body for hip line.

The stuffing may be wadding, kapok, flock or wood wool, but the doll should not be tightly stuffed or it will be too hard.

Stuff each leg, turn in the edges at the feet and oversew or slip stitch the seams together.

Stuff the body and arms. A long pencil is useful for pushing the stuffing into the corners. Stuff the head until the whole is reasonably full, turn in the edges of the opening and oversew or slip stitch. A little more stuffing may be added if necessary, before the seam is finally closed.

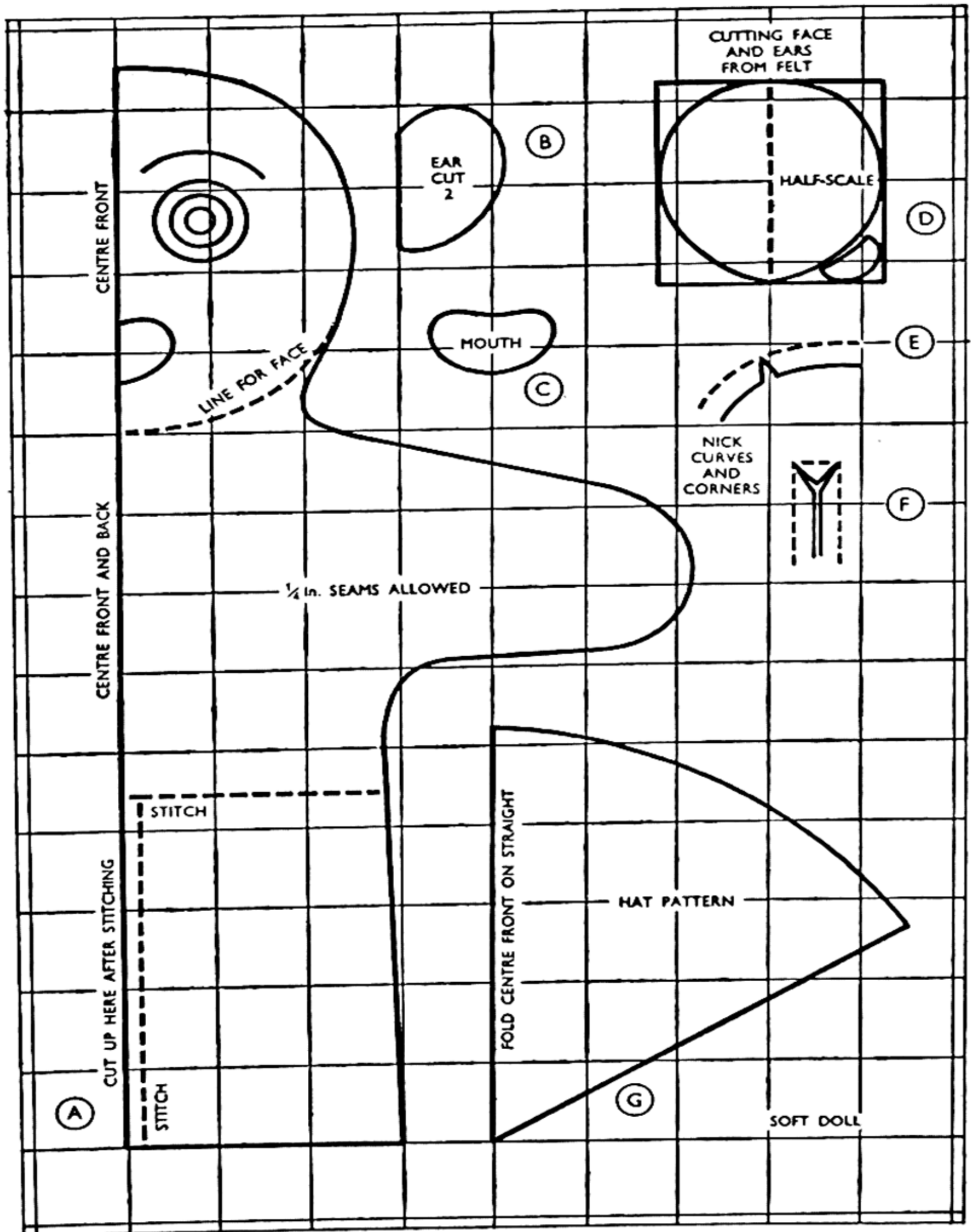
The Face. Cut out the face [337]D and features, B and C, and sew them down before attaching it to the doll. Stem stitch is used for eyebrows and satin stitch for the black eye centres, but the features may be varied to individual tastes.

Oversew the face to the doll, sew also the ears, B, into position. A hat or hair may be added as wished.

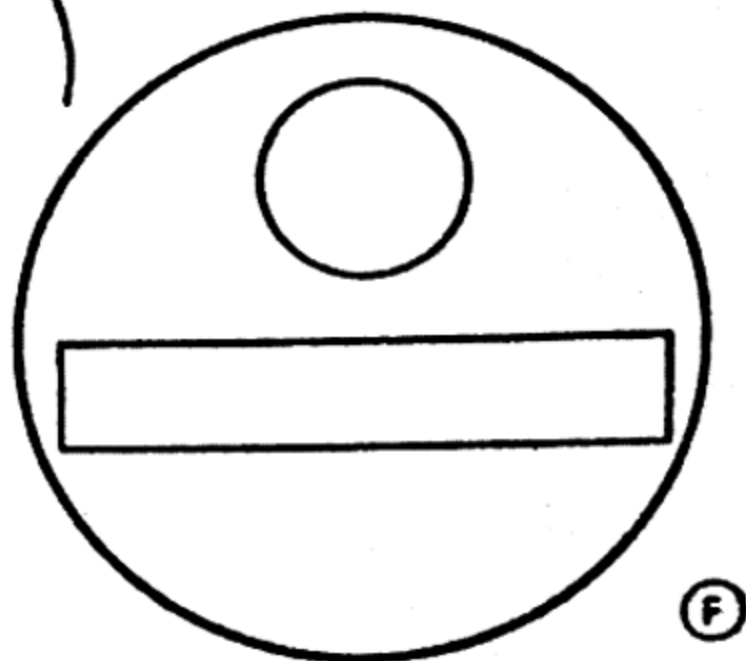
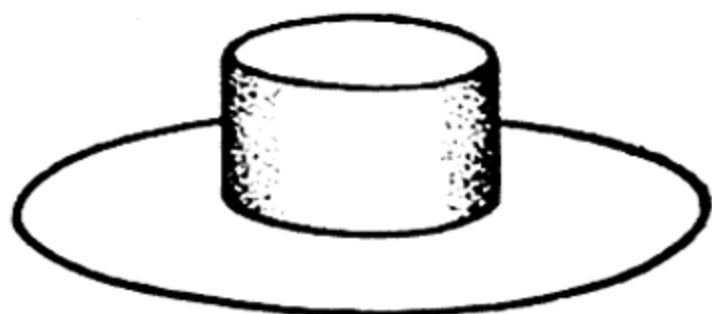
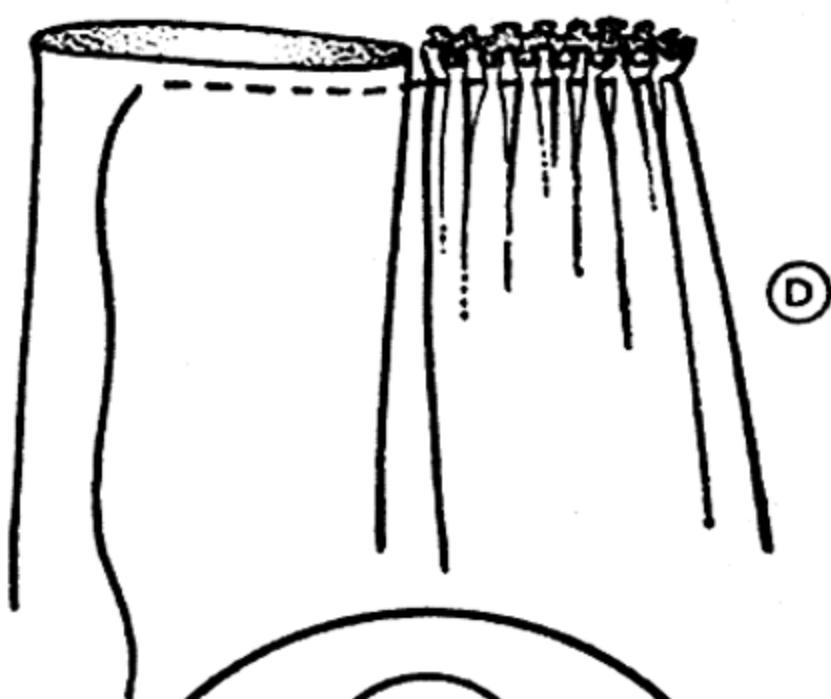
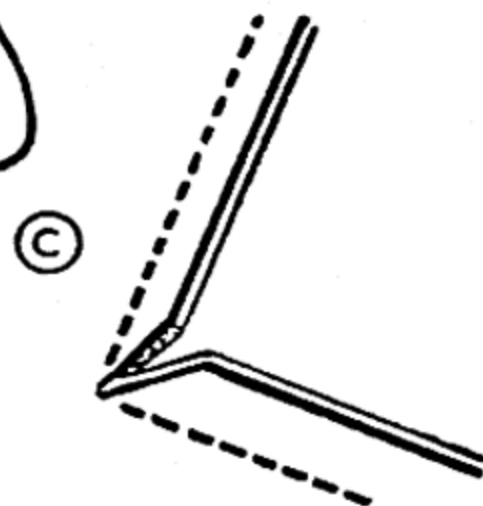
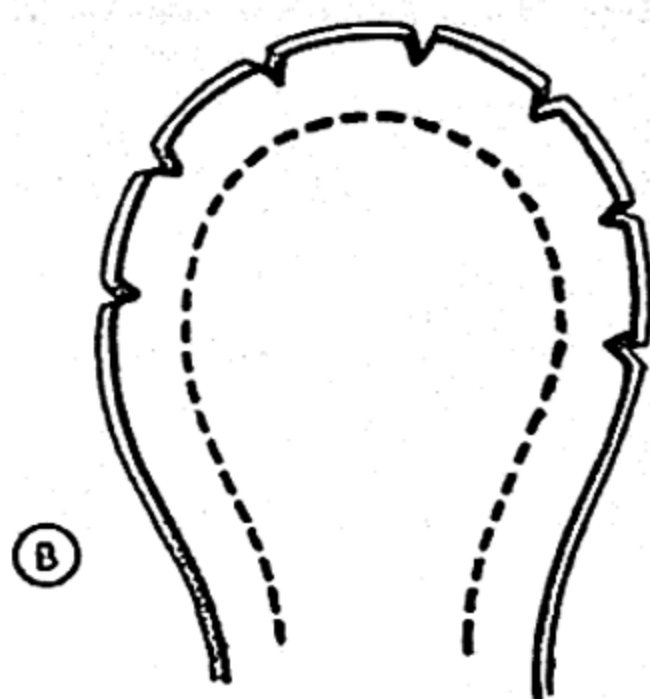
To Make Hair. Thick wool looped round the head is quick and effective. To keep each loop in place, an oversewing stitch is made between each loop.

The hat is oversewn down the centre back seams, turned right side out, dented at the top point and placed in position on the head, then sewn with back stitching.

Clothing may be added if wished, but if a patterned material is used, clothes are unnecessary.



[337] Made on the lines of a rag doll this toy is suitable for a tiny child. A. The pattern of the doll, drawn to scale. B. and C. The ears and mouth. D. Cutting face and ears from felt. E. and F. The corners and curves of seams nicked. G. The hat pattern.



[388] The nigger doll, completed in A., should be made from the brightest material available. When stitching, clip all curves and corners, B. and C. D. Gathering the top of the trousers. The hat, E., is made from felt.

A NIGGER DOLL

From this pattern a number of dolls may be made, according to the ingenuity of the worker; all of them should be bright and gay. The advantage of the pattern is that it does not take a great deal of material.

The nigger doll in [338]A has a blue and white striped body which takes $\frac{1}{2}$ yd. of 30 in. material, his scarlet woollen trousers are trimmed with gilt braid, the trousers taking a piece of material 10 in. deep by 18 in., and the braid according to the elaboration of trimming requires about 2 yds. The head and hands require $\frac{1}{4}$ yd. of 18 in. velveteen in brown or black, or any other suitable fabric may be used. The feet are bright yellow felt and require a piece of material 5 ins. deep by 12 ins. wide. Buttons or felt may be used for features and any incidental trimmings may be added as wished.

Method. The whole doll may have a calico body, with clothes fitted over the top of it, but a very satisfactory result is obtained by making each part in the appropriate materials and then stuffing them.

Cut out the patterns, following the drawings [339], which are drawn to scale, each square representing 1 in., using folded paper or squared paper for working them out. Make sure that they are placed correctly on the material and allow turnings of $\frac{1}{4}$ to $\frac{3}{8}$ in., except when using felt, which may be cut the exact size. Commence by sewing up the pieces in preparation for stuffing, leaving an opening in each. Stitch with right sides facing and press all seams, clip edges [338]B, and corners C, before turning right side out.

The body is in two pieces with arms attached [339]A. Sew up the shoulder and upper arm seams, then open out and attach the hands, H, at the wrists. Now stitch the under-arm seams, the hands and side body seams, also the neck, and leave the waist open. Stuff the hands lightly, then hand or machine stitch straight lines down for the fingers and stuff the rest of the hands and arms firmly. Stuff the neck lightly and the body firmly and turn in the edges round the waist ready for inserting the trouser legs.

The decoration of the trousers should be done next, before making them up, then sew up the side seams and run a gathering thread $\frac{1}{2}$ in. from the bottom, round each leg [339]D. Draw the thread up tightly and wind the cotton round the gathered portion once or twice, to prevent the thread breaking. Stuff the legs firmly at the bottom, and more lightly towards the waist until there is very little bulk at the top. Draw a gathering thread through each folded trouser top [338]D and pull up until the two legs just fit the waist measurement of body. Pin each leg inside the waist hem and slip stitch or oversew them firmly in position.

Cut the shoes in felt the exact size of the pattern [339]c, which has soles and uppers in one. The felt is oversewn on the seams starting with the side seam, then the under sole from the toe to the heel, then across the toes. A dart or slit is cut at the back of the heel to give a squarer fit, this is back stitched or oversewn. Each shoe is stuffed, the gathered portions of the trouser legs are pushed into the tops of them and the ankles are oversewn to the trouser bases. Finally, the head is made [339]b. Join the strips, E, if cut in more than one piece, and make a continuous ring of them. Attach the front and back heads, one on each side of the circular strip, leaving a portion at the top of the back seam open for stuffing. Stuff and oversew the opening. Pull the neck of body into a rounded shape, pin round the under part of the head and oversew the two strongly together. Features may be of coloured felts cut out and applied, F for the eyes and G for the mouth; or the eyes may be white linen buttons with black boot buttons as centres, or glass eyes may be bought. A piece of astrakhan or fur sewn over the back and sides of the head makes good hair, or loops of rug wool can be couched into position or sewn all over the head. French knots in rug wool make a very woolly surface.

To complete the doll, a hat is made of felt of any shape; the drawing [338]E shows one made from an old felt hat with a large, flat circle for the brim and a small circle and band for the crown, F. A frill of double cotton or any suitable material round the neck and maybe at the wrists, and a sash of ribbon tied round the waist, finishes him off.

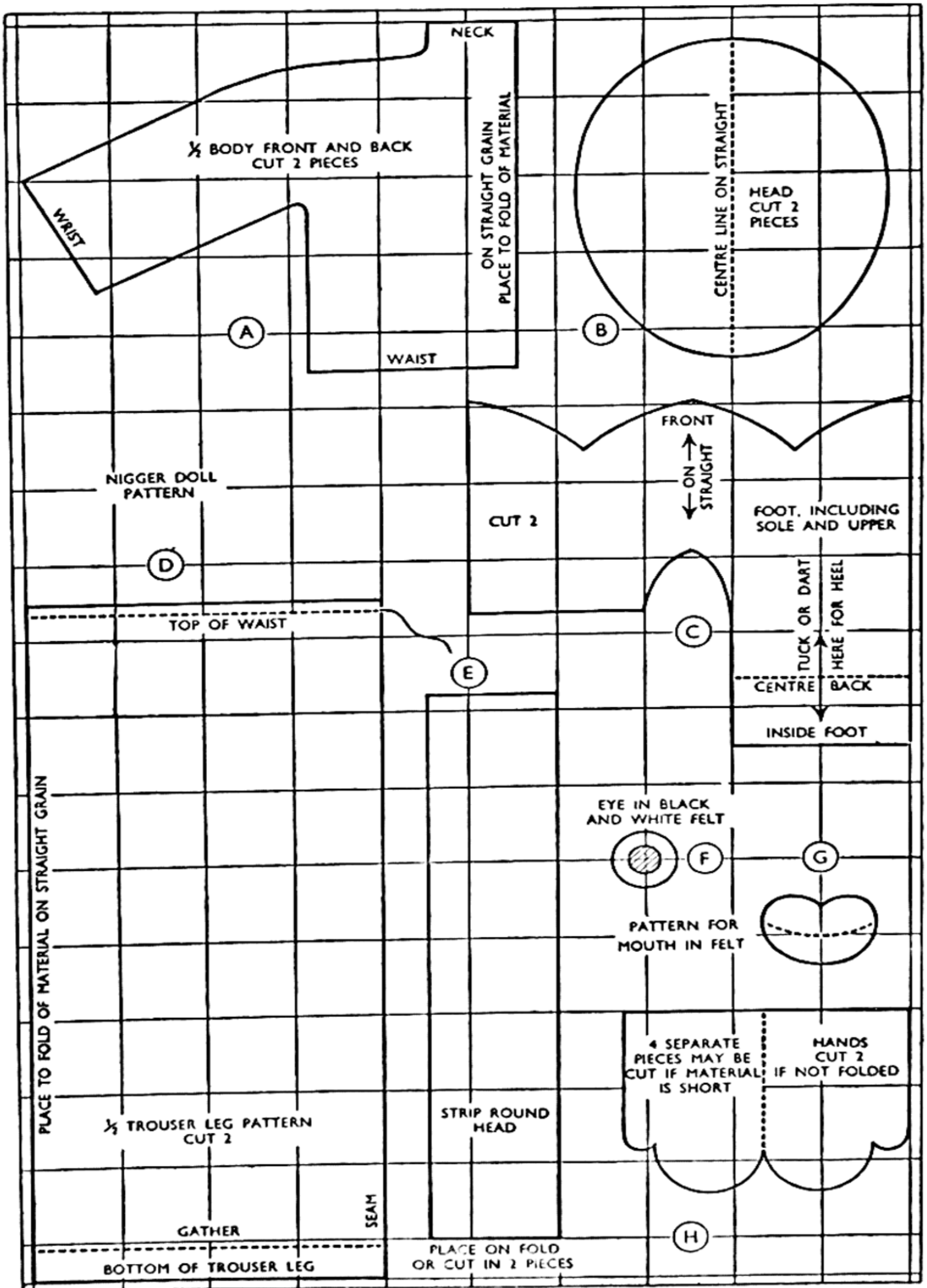
A GLOVE PUPPET

Glove puppets are easy to make, even young children can attempt them, and a number of different characters can be made from one basic pattern. The decoration of the head and change of costume is all that is needed to give variety to each puppet, and endless amusement is caused once one has grasped the method of holding and working one.

This clown is illustrated on the page facing 513.

Method. The materials required are few. The head is made from stockinette, old stockings which are strong, or discarded underwear; stuffed with rag or kapok. The body lining may be of sateen, calico or any odds and ends, and the dress can then be changed if wished. Felt is used for the hands. Three cardboard tubes can be bought or made for the fingers of the hand which manipulates the doll. The pattern shows a body suitable for a child, but it can be made larger to fit any hand.

The tubes should be $1\frac{1}{2}$ ins. long, and are fitted one into each hand of the puppet. The thumb and second fingers are inserted into these tubes when working the puppet. The tube for the head should be long



[339] Nigger doll pattern for body, trousers, head and hands, drawn to scale.



[840] Details of making the clown puppet's head and arms with tubes inserted.

enough to go right inside the ball with about 1 in. outside for the neck and the centre must fit the first finger. If these tubes cannot be bought they are easily made by wrapping stiff paper round a stick and gluing it [340]G, until a sufficient thickness is obtained.

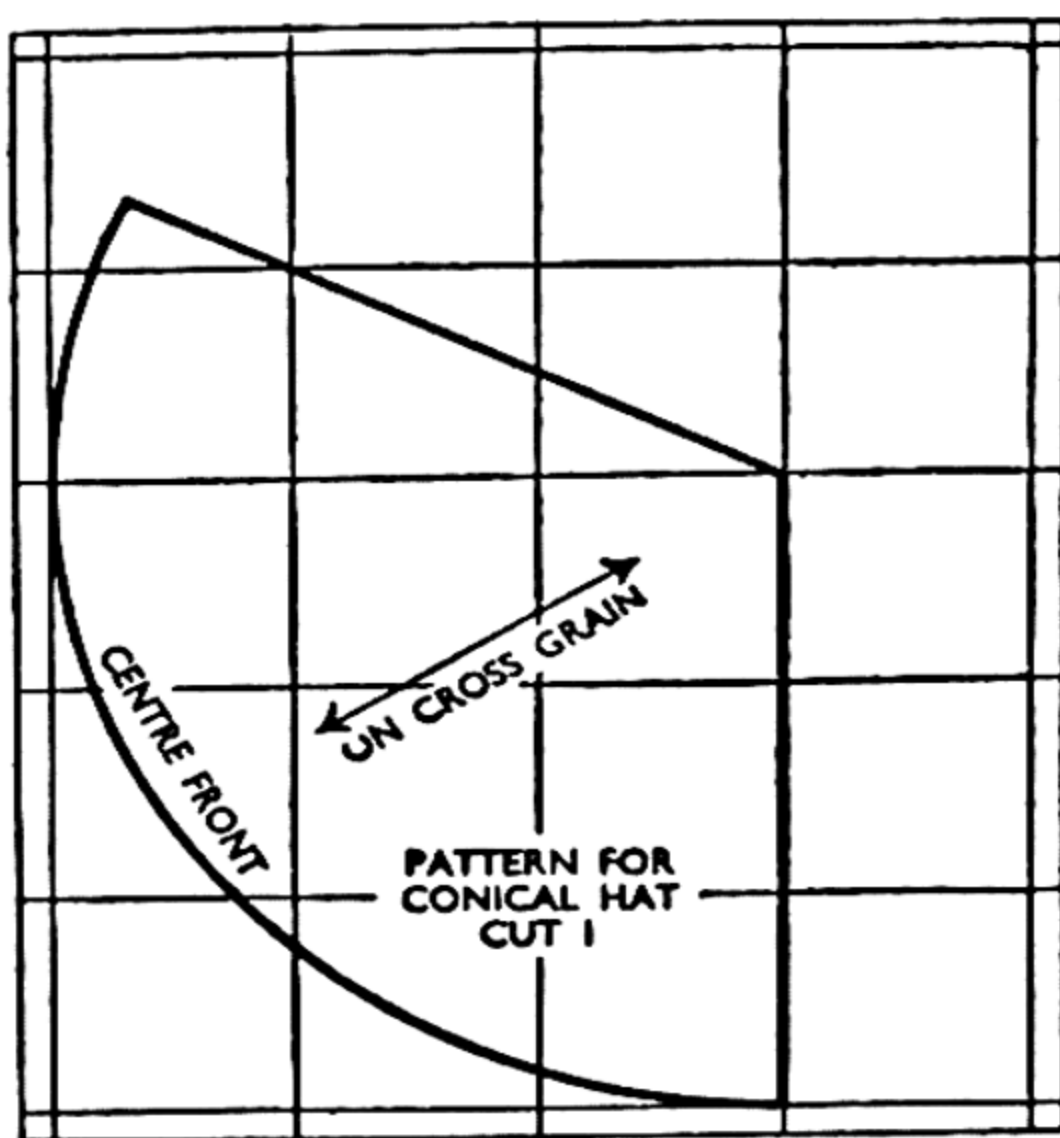
Make the head from a piece of stockinette; for the clown which is illustrated, white is preferable; the size is 9 ins. wide by $5\frac{1}{2}$ ins. deep. Seam the $5\frac{1}{2}$ in. edges and put to the back of the head [340]J. Gather the bottom edge about 1 in. up and place the cardboard tube in the opening. Draw up the thread and wind cotton a number of times round the outside to keep the tube and gathers in position. A little glue may be smeared on the outside of the tube and the material pressed over it to make it doubly strong. Now stuff the head firmly, draw up the top opening as tightly as possible and overcast the edges together [340]L.

Decorate the head by painting or applying felt features and patches such as those in [340]A. Sew on a red nose, D, which is slightly stuffed and applied to a shape as C, also white felt ears, I. Two tufts of hair made of loops of wool are sewn one over each ear and the head is completed with a conical hat of paper or felt, cut as the pattern [341], which is sewn to the head at a rakish angle [340]B.

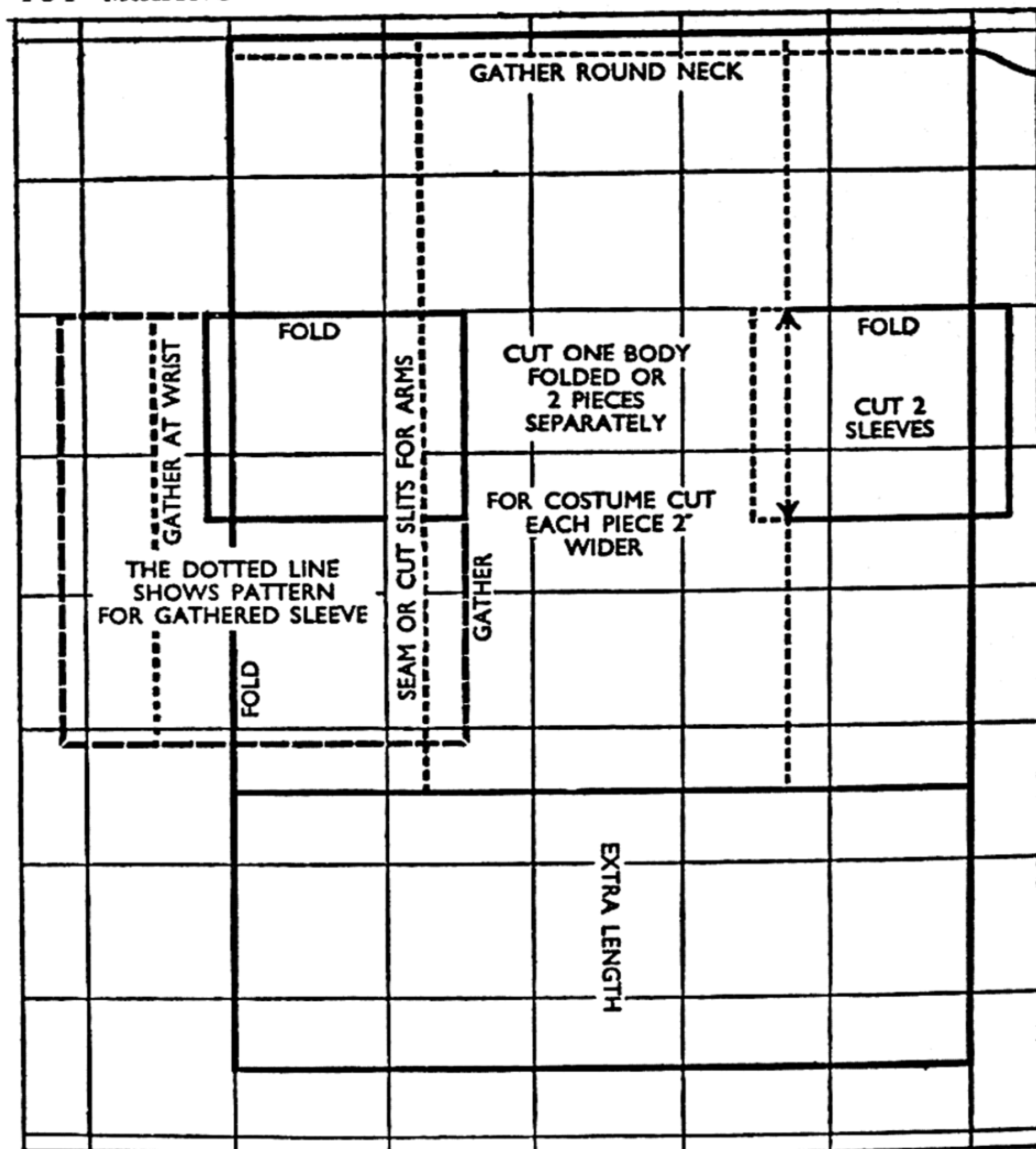
The body is a rectangle gathered round the neck [342], and glued over the cardboard tube. The pattern is made to fit a child's hand, for an adult allow 2 ins. extra at the centre front.

The arms are two small rectangles fitted into seams or slits in the front of the body, as shown in [342] and [340]K. The large rectangle shown with the dotted line represents the full sleeve of the frock, it is gathered at the armhole and wrist. The pattern is drawn to scale, each square representing 1 in.

Make the hands [340]F of felt, stuff them lightly and indicate fingers by stitching. Glue the two tubes into the hands so that half a tube is in the



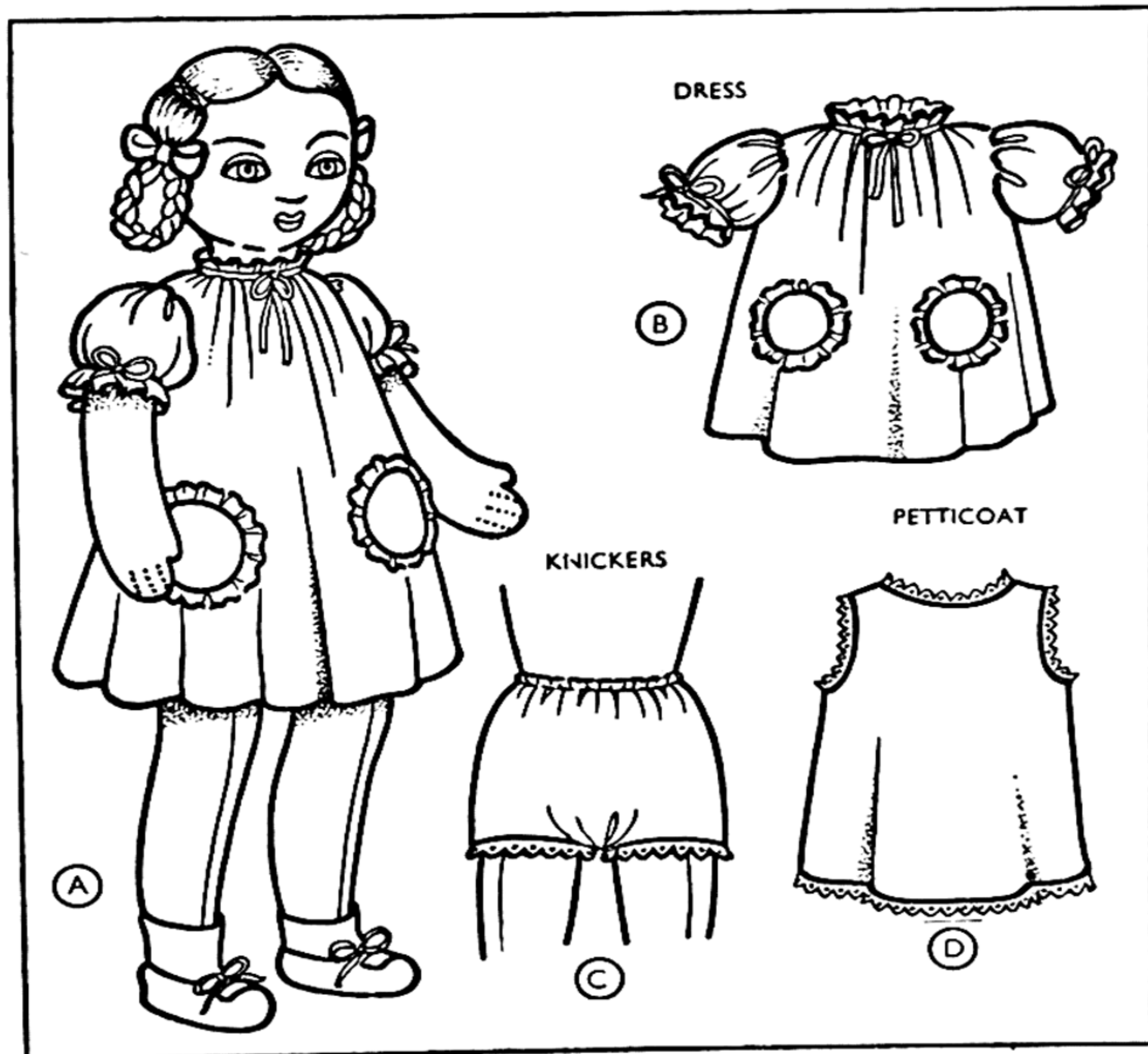
[341] Pattern for the puppet's conical hat of paper or felt, drawn to scale.



[342] *The pattern of the puppet's frock with sleeves in correct position.*

hand and half in the arm. Oversew the bottoms of the arms to the hands, E, fix the arms into the slits of the body and sew strongly. K shows the complete construction before the face is finished. Hem the bottom of the body and then dress the puppet.

The clown has a gathered skirt of bright yellow cotton, cut from the same pattern as the body only a little fuller, and with extra length. The sleeves are cut as [342] and gathered. The decoration is in green and black felt, it may be painted instead of being sewn to the dress. A stiff frill of muslin at neck and wrists completes the clown's costume.



[348] *A. The little girl completed. B. The doll's dress. C. and D. Show the edges of the knickers and petticoat trimmed with narrow lace.*

A LITTLE GIRL

Shown in the photograph illustration facing page 513. This could easily be turned into a little boy by changing the hair style and by slight alteration of the features.

Materials. A closely woven smooth cotton is most suitable for the body in natural or pale pink, although dyed calico could be used. Crêpe hair; rug wool makes good hair, or even raffia could be used. The features are embroidered, as a change from using felt. Organdie for the dress and calico for the under clothes. The socks are wool and the shoes felt.

Method. The Doll. Take $\frac{1}{2}$ yd. of 36 in. material. The patterns [344] and [345] are drawn to scale, each square representing 1 in., and turn-

ings of $\frac{1}{4}$ to $\frac{3}{8}$ in. should be allowed when cutting out. Place the pieces correctly on the material, with the arrows on the straight grain, mark any darts and centre lines and cut out.

Stitch up the arms [344]c, leaving the curve at the shoulder open, turn right sides out and stuff the hands thinly, then indicate the fingers by stitching and finish stuffing the arms. It is important to see that these are stuffed firmly. Turn in the shoulder line and tack flat, seam to seam, ready for oversewing to the shoulders.

Stitch the side seams of the legs [344]b, then insert the soles, d, by oversewing. Stuff the legs to the top, tack the ends flat with the seams in the centre back and centre front of the legs, ready for attaching to the body.

Stitch the side and shoulder seams of the body [344]a, turn in the lower edge and tack, sewing the base of body half circle to the back. Turn right side out, fit the legs between the front and back edges of the hip line and slip stitch very strongly all round. Now stuff the body up to the neck line.

The head, e, is made next, sew up all darts, then the centre back seam and over the crown; insert the front of the face, g, to the side pieces and stitch. When the doll's face is to be embroidered, it is much easier to do it before stitching on to the body.

The mouth is worked in satin stitch, the nose, eyebrows and round the eyes in stem stitch with brown or black thread, using one or two rows according to which looks best. The eyes may have the whole shape applied in white cotton or silk, with the pupil and iris embroidered in satin stitch in black and a colour. The cheeks are worked in running stitches.

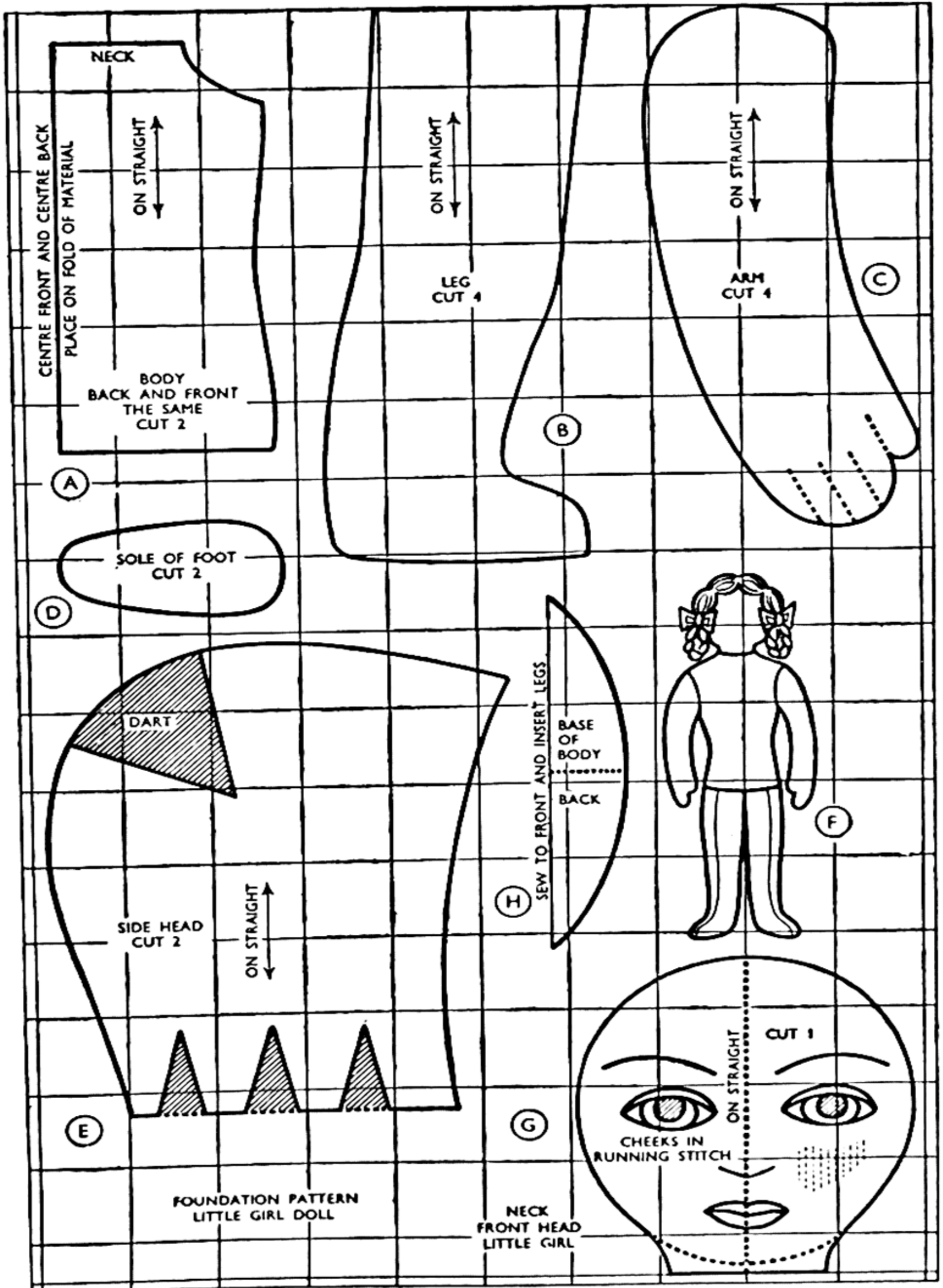
Attach the head to the neck after stuffing, by turning in a narrow hem on the neck, fitting the head into the neck and overcasting with very small stitches.

Only the arms remain to be fixed. Curve the top arm over the shoulder and slip stitch or overcast firmly into place.

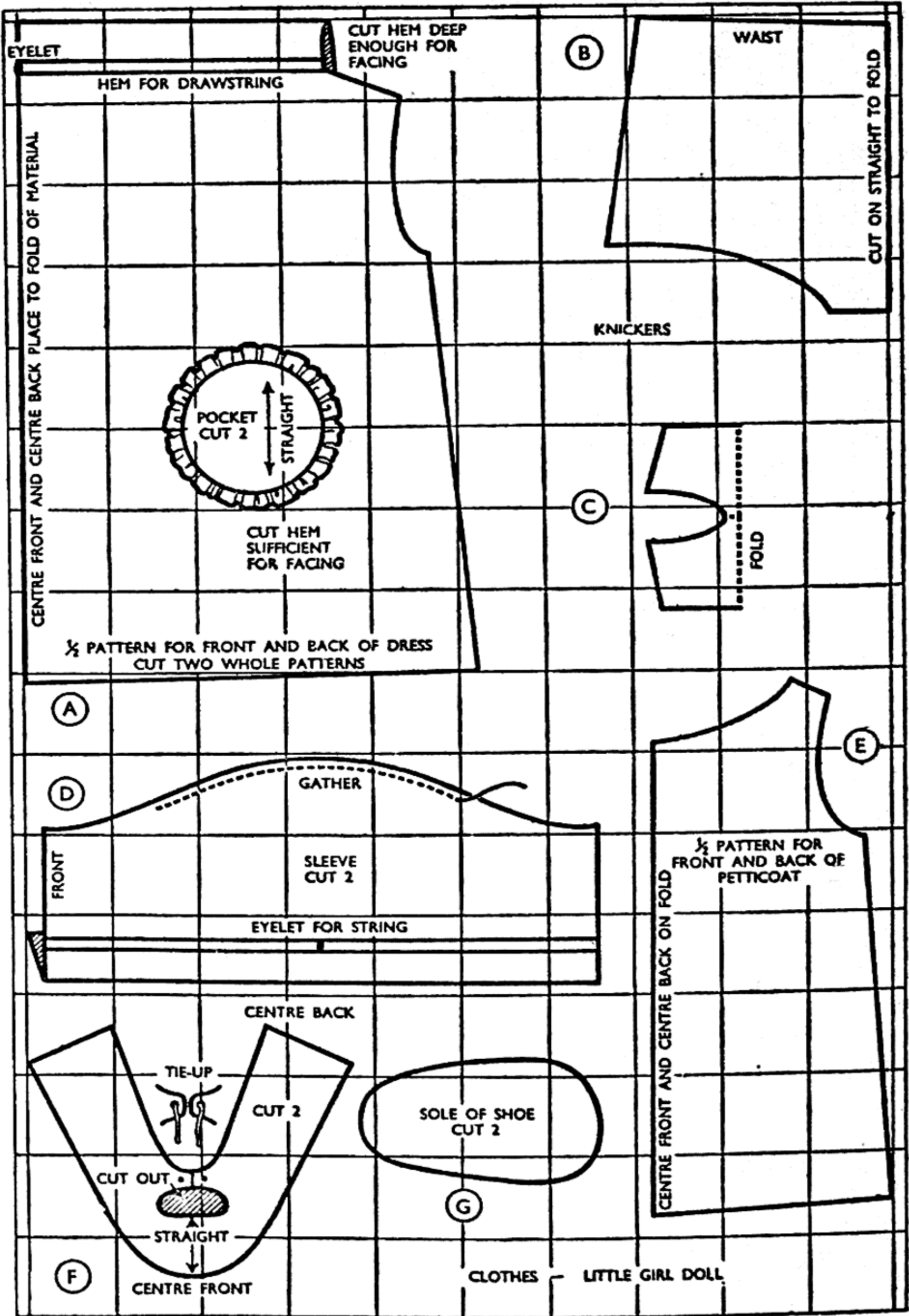
Next attach the hair and the doll is finished. If wool is used it should be sewn with back stitching at intervals, starting with a parting and working from the front to sufficiently far over the back of the head to keep it firmly in place. Any hair style may be copied; the one illustrated in [344]f has a centre parting and two plaits looped up with bows of ribbon.

With crêpe hair a proper wig may be made, and the hair can be left curly or pulled straight. It must be sewn invisibly at intervals in order to keep it in place, or it may be glued into position.

To make the doll really attractive, it should have clothes which can be taken off.



[344] The complete foundation pattern for the little girl doll, drawn to scale.



[345] Patterns for the doll's dress, shoes and underclothes, drawn to scale

CLOTHES

The diagrams [345] show patterns of a dress, petticoat, knickers, and shoes, all drawn to scale. A vest and socks could be knitted. $\frac{1}{4}$ yd. material 36 in. wide is sufficient for the dress, while a $\frac{1}{4}$ yd. of 18 in. wide fabric is enough for petticoat and knickers. The shoes are made of felt or leather.

The Dress. Cut out, allowing sufficient turnings at the neck edge and lower sleeve edges to make a deep hem. The frills round the pockets may be of lace or a straight gathered strip $\frac{1}{2}$ in. wide of self material. There are no fastenings except drawstrings, which should be of narrow baby ribbon. The dress irons out completely flat and is easily taken off and put on.

Sew up the side seams and shoulder seams of the body [345]A. Turn in the neck edge and make a double hem on the neck line through which the ribbon is threaded, work an eyelet at the centre front of the neck for the ribbon ends. Tack the frills round the pockets and stitch the pockets in position on the front of the dress, then turn up the bottom hem.

Seam up the sleeves, D, turn in double hems at the bottom of each sleeve and thread with ribbon pulled through an eyelet, as indicated. Gather the sleeve heads and fit into the armholes and stitch. Give a final press and the dress is complete, as [343]B.

The Petticoat and Knickers. Cut out with turnings, leaving 1 in. for a hem on the lower edge of the petticoat [345]E. If there is sufficient material, the knickers, B, may be cut out without any seams between the legs, C.

Stitch up all seams of petticoat, bind the armholes and neck with a crossway strip. Make a short opening at the back to allow the head to pass through, with a button and loop for fastening. Make a hem on the lower edge and sew with neat hemming.

Turn in a hem round the top edge of the knickers, deep enough for threading with elastic, after the seams have been sewn. Turn up the lower edge of legs and hem neatly.

The edges may be trimmed with narrow lace to make the clothes more exciting [343]C and D.

The Shoes. If made in felt or leather, are cut without turnings [345]F and overcast to the sole, G, on the wrong side. The centre front strap is slit and tied with a lace or ribbon.

If socks are made of material, cut them as for the pattern of the doll's leg and seam centre back and front.

The doll is now finished, as [343]A.

INDEX

- Algerian eye stitch, 287
- Algerian stitch, 295
- American patchwork, 319
- Antwerp edge stitch, 284
- Appliqué, 303
- Appliqué quilts, 306
- Arrowheads, 165
- Assisi embroidery, 345

- Baby's bunny, 550
 - dress, 403
 - jacket, 404
- Back stitch, 256
- Backstitched chain, 255
- Ball, 555
- Bar eyes, 162
- Bar faggoting, 199, 271
- Basket filling, 326
- Basket pattern, knitting, 387
- Basket stitch, 265
- Basting, 92
- Belt supports, 234
- Bias cutting gauge, 71
- Binder, 71
- Binding corners and curves, 98
 - rugs, 512
- Bishop sleeve, 43
- Blanket stitch, 111
- Blocks, filet crochet, 434
 - needleweaving, 299
- Blouse, 166
- Bokhara couching, 278
- Bonnets, 189
 - knitted, 405
- Bootees, 401
 - knee, 398
- Bound buttonholes, 159
 - hem, 153
 - openings, 115
 - pocket, 122
- Box pleats, 103
- Boy's trouser pocket, 125
- Braid looms, 454
- Brassière top, 32
- Brick filling, 326
- Broad chain stitch, 252
- Brocading, 468
- Broderie anglaise, 283
- Bullion knot, 269
- Buttonhole bars, 283
 - fillings, 259
 - insertion, 271
 - loops, 162
- Buttonhole stitch, 256, 283, 314
- Buttonhole twist, 317
- Buttonholes, 159
 - gloves, 226
 - knitting, 383
- Byzantine stitch, 343

- Cable chain, 251
- Cable stitch, smocking, 366
 - knitting, 387
- Canvas embroidery, 334
- Canvas interlining, 173
- Canvas, 334, 502, 515
- Cardboard looms, 453
- Cardigan, lady's, 415
- Casting off, 384
 - on, 375
- Chain stitch, 196, 249
 - crochet, 430
 - rug making, 520
 - smocking, 366
- Chamois leather skins, 216
- Checking tension, 378
- Chequer edging, 433
- Chequered chain, 249
- Chessboard filling, 326
- Chevron stitch, 266
- Child's bodice block, 20
- Circular skirt, 38
- Classic pullover, 417
- Cloth beam, 455
- Collars, cutting out, 135
 - for finished dress, 126
 - joined to facing, 141
 - making up, 136
- Continuous opening, 113, 146
- Coral knot, 269
- Coral stitch, 317
- Cord, 211
- Cording foot, 73
- Corsette belt, 233
- Cotton patch, 543
- Couching, 278, 316
- Counterchange patterns, 309
- Covered buckle, 234
- Covering box, 476
- Cowl neck, 51
- Crazy patchwork, 319
- Cretan stitch, 259
- Crochet, 428
 - collar, 443
 - mats, 434
- Cross-cut binding, 95
 - darn, 540
- Cross stitch, 336
 - rug making, 518
- Curtains, 494
- Cushions, 488
 - covers, 522
 - pad, 488
- Cutting out, 84
- Cut work, 281

- Damask darning, 273
 - patching, 547
- Darning stitch, 539
- Darts, 103
- Daygown, baby's, 183
- Decorative faced opening, 115
 - gloves, 225
- Decreasing, 379
- Detachable collar, 137
 - revers, 141
- Diagonal raised band, 290
- Diamond pattern, 361
- Dice pattern, 387

- Divan covers, 524
- Doll, 560, 563, 569
- Doll's clothes, 573
- Double back stitch, 266
 - binding, 97
 - cable stitch, 366
 - chain, 249
 - crochet, 430
 - cross stitch, 341
 - darning, 273
 - frilled jabot, 144
 - hemstitch corner, 289
 - herringbone, 265
 - knot stitch, 269
 - stitch, 447
 - stitch filling, 295
 - treble, 431
- Drawn buttonhole, 290
 - fabric work, 290
 - thread work, 287
- Dutch bonnet, 190
- Dutch heel, 389

- Edgings, 206
- Eiderdown covers, 535
 - filling, 537
- Electric sewing machine, 59
- Embroidery, 236
 - frames, 237
 - materials, 238
 - sewing machine, 75
 - stitches, 248
- English bow, 234
- Enlarging patterns, 55
- Eton collar, 48
- Eyelet holes, 284
- Eyelets, 209
- Eye stitch, 287

- Faced hems, 155
 - openings, 115
 - scallop, 205
- Facings, collar, 139
- Faggoting, 199, 271
- False hems, loose covers, 480
- Feathered chain, 317
- Feather stitch, 195, 262
 - smocking, 366
- Finishing openings, 226
 - rugs, 511, 515
 - seams, 168
- Fishbone stitch, 265
- Fitted sleeve, 43
- Fitting, 88
- Fixing collar to coat, 174
 - hinges, 477
- Flannel patch, 545
 - seam, 110
- Flap pocket, 124
- Flared collar, 48, 130
 - skirt, 38
- Flares, 106
- Flat binding, 155
 - collar, 48
 - fell seam, 108

- Florentine stitch, 343**
Floor mats, 309
Flounces, 106
Flowering chain stitch, 317
Fluted collar, 130
 jabot, 142
Fly stitch, 262
Four-sided stitch, 290
Frames, embroidery, 237, 314
Frame looms, 454
Frayed edges, 532
French bow, 234
 hem, 153
 knicker, 36
 knot, 269
 seam, 108
 stemming, 205
Frilled cuff, 148
 front, 142
Fringes, 215
Full sleeves, 152

Garter stitch, 376
Gathers, 99
Geometric patchwork, 319
Glove gusset, 225
 puppet, 564
Gloves, 215
 lady's, knitted, 422
Gobelin stitch, 343
Godets, 106
Grafting, 378
Gusset heel, 389
Gym tunic, 20

HaIRCord carpets, 530
Half cross stitch, 516
 treble, 431
Hand-sewn flat seam, 108
Hand sewing machine, 58
Hanging curtains, 494
Heddles, 455
Hemmed appliqué, 304
 patch, 543
Hemmers, 71
Hemming, 93
Hems, 152
Hem stitcher, 73
Hemstitching, 287
Herringbone hem, 155
Herringbone stitch,
 appliqué, 317
 smocking, 366
 rug making, 519
High round neck, 139
Holbein stitch, 256
 canvas embroidery, 341
Honeycomb, smocking, 359
Honeycomb pattern,
 knitting, 387
Honeysuckle design,
 weaving, 472
Hooks and eyes, 162
Hoop frame, 247
Hot-plate mats, 526
Hot-water-bottle covers, 529
Hungarian stitch, 343

Increasing, 381
Inlaid work, 319
Inserting elastic, 157
Insertion, tatting, 449
Interlacing back stitch, 256
 stitch, 265
Interlining, 135, 173
Instep decreasings, 390
Inverted pleats, 103
Invisible patch, 542
Irish stitch, 343
Ironing board cover, 529

Jabots, 142
Jacobean embroidery, 322
Jagged tear, 542
Joining circles, tatting, 448
 knitting wool, 371
 threads, crochet, 428
 weaving, 464

Klitten, 556
Knicker pattern, 35
Knickers, girl's knitted,
 410, 412
 reinforcing, 538
Knife pleats, 103
Knitted lace, 390
 layette, 393
Knitting, 370
 abbreviations, 372
 stitch, 344, 520
Knotted chain stitch, 269
 cord, 213
 insertion, 271
 stitch, 518

Lace, 195
 appliqué, 205
 edging, 206
 work on sewing machine, 75
Lacet, filet crochet, 434
Ladders, 540
Laid work, 278
Large rugs, 509
Latches, 209
Layette, 177, 393
Lazy-daisy stitch, 251
Leashes, 456
Leather fringe, 225
Leggings, 399
Lettering, 296
Linen marking, 74
Lingerie, 194
Lining box, 477
Link stitch, 251
Little girl doll, 569
Long-armed cross stitch, 341
Long and short stitch, 266, 317
Loop cluster, 431
Loops, 209, 549
Loop stitch, 195
Loose covers, 478

Machined flat seam, 109
Magyar-style patterns, 14
Mantua-maker's seam, 109

Marking cross stitch, 341
Materials, 78
Matinée coat, 186
Measurements, 13
Mending a hole, 542
Military collar, 48
Mitts, 406
Monk's belt design, 472
Monograms, 296
Mosaic filling, 295
Moss stitch, 386
Mounting warp, 459

Narrow hem, 146
Neatening seams, 111
Needles, embroidery, 237
 knitting, 371
 sewing machine, 61
Needle threader, 74
Needleweaving, 298
Net appliqué, 206
 curtains, 548
 edging, 206
 filling, 295
Nightgown for baby, 181
Nigger doll, 563
Notched seams, 112

Open chain, 249
 fillings, 280
 seam, 107
Openings, 113
 sleeve, 145
Outline stitch, smocking, 363
Outlining, Jacobean, 327
Oval mat, 434
Overcast back stitch, 256
 stem stitch, 255
Overcasting, 112
Oversewing, 95

Pad stitch, 173
Padded satin stitch, 287
Patching knitted fabrics, 546
Patch pocket, 124
Patchwork, 317
Patchwork appliqué, 307
Peter Pan collar, 128
Petit point, 343
Petticoat, baby's, 178
Petticoat cut on cross, 35
Picots, crochet, 432
 cut work, 283
 tatting, 447
Picot edging, 200
 finish, 155
Picking up stitches, 384
Pilch, 188
Pile carpets, 530
Pin tucks, 101
Piping corners, 480
 glove, 225
Placket, 172
Plain scallops, 448
 seam, 107
 shirt blouse cuff, 148
 straight skirt, 35

- Pleated frills, 104**
Pleats, 102
Pockets, 122
Point turn, 196
Polka stitch, 387
Portuguese border stitch, 273
Pouncing, 243
Pressing, 247
Press studs, 162
Princess petticoat, 31
Print patch, 545
Puckered seams, 70
Puff sleeves, 43
Pullover, children's, 419
 man's sleeveless, 420
Punch stitch, 196
Punched glove decoration, 225
Puritan bonnet, 192
Purl stitch, 376
- Quadruple treble crochet, 431**
Quilting, 346
Quilts, 524
Quintuple treble crochet, 431
- Raglan sleeve, 48, 152**
Raised chain band, 255
 seam, 107
 stem stitch band, 272
Rectangular frame, 245
Reducing patterns, 51
Reed, 456
Reinforcing, 538, 542
Renaissance embroidery, 283
Renewing trouser pockets, 125
Renovations, 522
Rever front, 51
Revers with high round
 neck, 139
Ribbed knitting, 386
Ribbon belt, 230
Rice stitch, 344
 rug making, 521
Richelieu embroidery, 281
Ridge filling, 295
Roman stitch, 262
Rose path design, weaving, 473
Rouleau, 201
Run and back stitch, 93
Rug designs, 506
 knot, 510
Rug making, 502
 on sewing machine, 76
Rug mending, 532
Rugs of irregular shape, 509
Running, 93, 317
- Saddle shoulder sleeves, 152**
Samplers, 248
Sash belt, 230
Satin stitch, 266
 appliqué, 316
Scalloping, 202
Scallops, 284
Scallops with picot, 448
Scarf, 392
Scissors, 237
- Seam opening, 118**
 reinforcing, 538
Sewing machine, 56
 attachments, 71
 cleaning and oiling, 67
 needles and thread, 61
 stitch, 65
 types of, 58
Shaped belt, 233
 collar, 138
 cuff, 148
Shawl, 393
Shed sticks, 455
Shell edge binding, 201
 rouleau, 202
Shirring, 100
Shirt collar, 131
 on band, 138
Shirt blouse, 31
Shopping bag, 529
Shoulder opening, 115
Shuttle, weaving, 463
Simple couching, 278
Single binding, 97
 collar, 137
 crochet, 430
 faggot stitch, 290
 stitch, tatting, 447
Skirt opening, 119
Skirts, 35
Skirt band, 120
 without belting, 120
Sleeping suit, 23
Sleeves, 43
 setting in, 151
Slip hem, 152
Slip stitch, crochet, 430
Slots, 210
Slot seam, 107
Small cot blankets, 529
Smocking, 357
Snail trail, 278
Socks, children's, 425
 lady's ankle, 423
 man's ribbed, 426
Soft furnishings, 475
 doll, 560
Spaces, filet crochet, 434
Spider's web, 289
Spool weaving, 463
Sportsman, 553
Square crochet mat, 437
Square crochet motif, 442
Stand-up collar, 132
Star filling, 327
Stem stitch, 255, 363
 canvas embroidery, 345
Stocking stitch, 376
Stocking tops, 388
Straight belts, 229
 collar, 131, 135, 138
 cuff, 148
 sleeve, 43
Stroking gathers, 99
Stiletto, 237
Suede, 216
Surface honeycomb, 361
- Tabby weave, 456**
Tacking, 92
Tailored coat collar, 50
Tailor's tacking, 93
 buttonhole, 259
Tassels, 213
Tatting, 444
Tea cosy, 526
Tenter hook, 474
Tent stitch, 343
Tension, knitting, 378
Terrier, 556
Thimbles, 237
Threads, embroidery, 239
 sewing machine, 62
Threading the reed, 461
Three-cornered tear, 540
Three-quarter sleeve, 46
Toe-decreasing, 390
Toymaking, 550
Transferring designs, 245
Transferring materials, 238
Traycloth edging, 449
Treadle sewing machine, 58
Treble crochet, 431
Trellis filling, 327
Triple treble, 431
Tucked collar, 128
Tuck guide, 101
Twill weaves, 471
Twisted chain, 249
 faggot, 199
Two-piece sleeve, 145
Two-sided Italian
 cross stitch, 341
Tying tapes, 548
- Underlaid patch, 546**
Upholstery, 475
- Vandyke stitch, 361**
Vest, baby's, 393, 395
Vest and panties, lady's, 410
Vest and pants, boy's, 407
Vest pocket, 124
- Warp, 455**
Warp beam, 455
Warping board, 457
Weaver's knot, 464
Weaving, 451
Web and weft, 455
Wheat-ear stitch, 251
Whipped chain, 252
 edge, 101
 seams, 110
White work, 281
Winding wool, 371
Window blinds, 500
Woman's bodice block, 25
Wooden shuttles, 456
Worked buttonholes, 160
Woven band, 272
 bars, 283
 herringbone, 265
Zigzag chain, 249
Zip-fasteners, 162

